U&lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

PER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THREE, NUMBER TWO, JULY 1976

The Sad State of the Union
A satirical comment by Geoffrey Moss on our highly revered American way of life, our institutions, our systems, and the folks in charge. **Pg 2**

The Publick Printer
The first in a new series by **U&lc** tracing the remarkable history of printing in America beginning, naturally enough, with the beginnings. **Pg 6**

U&lc's Presidential "Primary"
Handsomely-engraved portraits of each of our 37 presidents, taken from the Ralph Ginzburg Collection, wherein we are inviting our readers to select their primary choice of the one president they believe would be most suited to lift the country out of its doldrums. **Pg 8**

Sam Fink's Typographic Paintings
Whoever said there was nothing new under the sun obviously hadn't seen the art of Sam Fink. Blending words and illustrations is a highly specialized skill, as evidenced from the stunning examples within. **Pg 10**

The Fifty-Six Who Signed
Sam Fink seems to have a monopoly on this issue, but he's worth it. This time around, he shows us his uncanny perceptive portrait of all the signers of the Declaration of Independence, with an incisive profile of each. **Pg 14**

Erté: The Artist and his Coterie of Female Characters
Four pages in full color of the famed Alphabet and Numerals of America's foremost fashion illustrator. **Pg 18**

Our Bicentennial Turkey
Following a lengthy discussion with Ben Franklin, Vikki Romaine—designer of toys for adults—has created, especially for this issue, a new symbol for America. **Pg 22**

What's New from ITC?
Under special license from D. Stempel AG, ITC offers a redesigned and smartly updated version of Rudolph Koch's original Kabel, created in the early 1920s and now available from ITC Subscribers as ITC Kabel. **Pg 24**

Someone for Everybody
The space, customarily devoted to our regular features "Something for Everybody" and "Famous Ampersands" is devoted instead to Jerome Snyder, whose death was such an unexpected shock to everyone who knew him and such a severe loss to us all. **Pg 26**

U&lc. VOLUME 3, NUMBER 2, 1976

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
AARON BURNS, EDITORIAL DIRECTOR
EDWARD RONDTHALER, EDITORIAL DIRECTOR
JACK ANSON FINKE, ASSOCIATE EDITOR
JEROME SNYDER, CONTRIBUTING EDITOR
ANNA McCUSKER, TONY DISPIGNA, ANDY DIDORA, JOHN WILLIAMS,
LOWRY THOMPSON, MARK HUIF, ART & PRODUCTION EDITORS
JOHN PRENTKI, BUSINESS AND ADVERTISING MANAGER
EDWARD GOTTSCHALL, EDITORIAL/ADVERTISING COORDINATOR

©1976 AND PUBLISHED FOUR TIMES A
YEAR IN MARCH, JUNE, OCTOBER AND DECEMBER.
BY INTERNATIONAL TYPEFACE CORPORATION
216 EAST 45TH STREET, NEW YORK, N.Y. 10017
A JOINTLY OWNED SUBSIDIARY OF
PHOTO-LETTERING, INC. AND LUBALIN, BURNS & CO. INC.
CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,
N.Y. AND AT FARMINGDALE, N.Y.

BOARD OF DIRECTORS:
EDWARD RONDTHALER, CHAIRMAN
AARON BURNS, PRESIDENT
HERB LUBALIN, EXECUTIVE VICE PRESIDENT
JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
BOB FARBER, SENIOR VICE PRESIDENT
ED BENGUIAT, VICE PRESIDENT
STEPHEN KOPEC, VICE PRESIDENT

U.S. SUBSCRIPTION TO INDIVIDUALS $6.00; SINGLE COPIES $1.50
ELSEWHERE SUBSCRIPTION, $8.00; SINGLE COPIES $2.50.

THE SAD STATE OF THE UNION

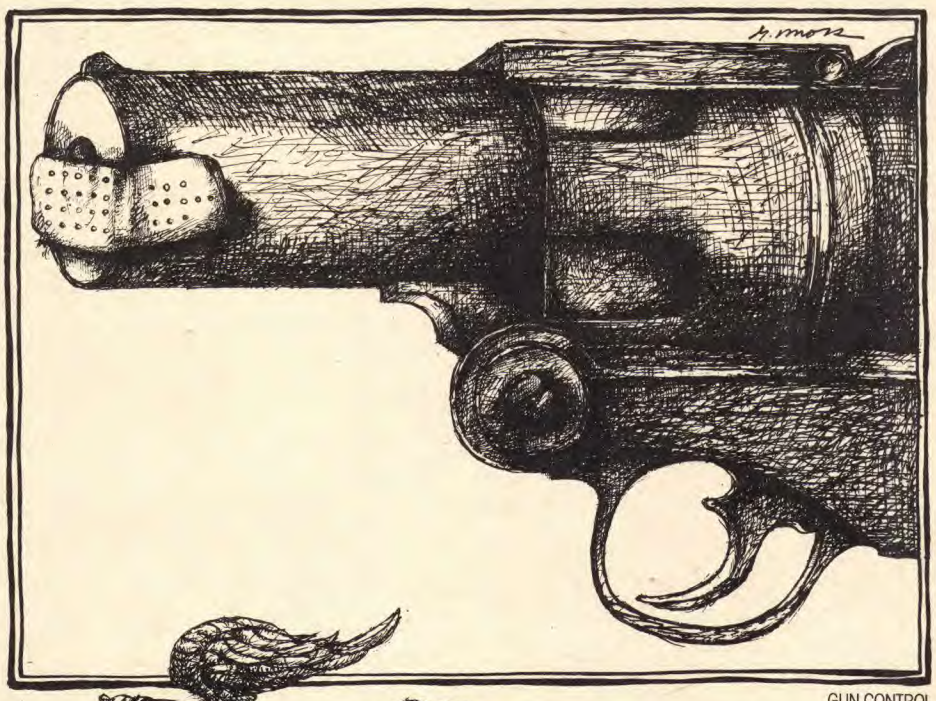
GEOFFREY MOSS

"Symbols communicate. Word-bubbles, captions, and tags are unnecessary. The National pattern is dominated by conflict. The sources are endless. As long as one driver honks at another, or there's a fly on your nose, there'll be eventual battle."

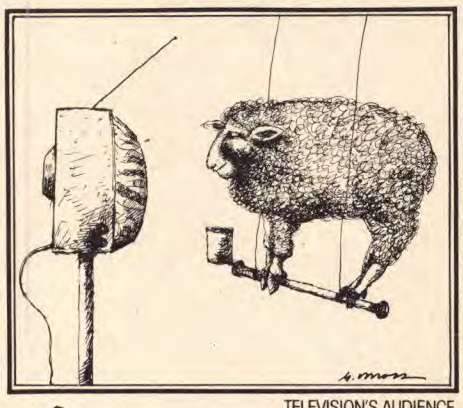
Geoffrey Moss, the well-known satirist/illustrator has for years been wickedly depicting the national condition with a series of caption-less drawings enjoyed by readers of the Washington Post and a variety of other publications throughout the country. Unlike the President of the United States, Moss addresses his constituency, on the state of the union, with pictures, rather than words. And does so as a frequent contributor, besides his syndication, to such diverse publications as Time Magazine, Fortune, Horizon, American Heritage, Emergency Medicine and The New York Times. Also, unlike many of our political figures, he has an uncompromising viewpoint, untempered by the "straddle-fence" philosophy of pleasing all of the people all of the time. Insomuch as a reduction in size (essential for reproduction of so many drawings in **U&lc**) limits, in some instances, the full impact of the satirical content, the editors – ever ready to go all-out on behalf of our readers – have provided otherwise "unnecessary" captions.

THE BUDGET

ENERG

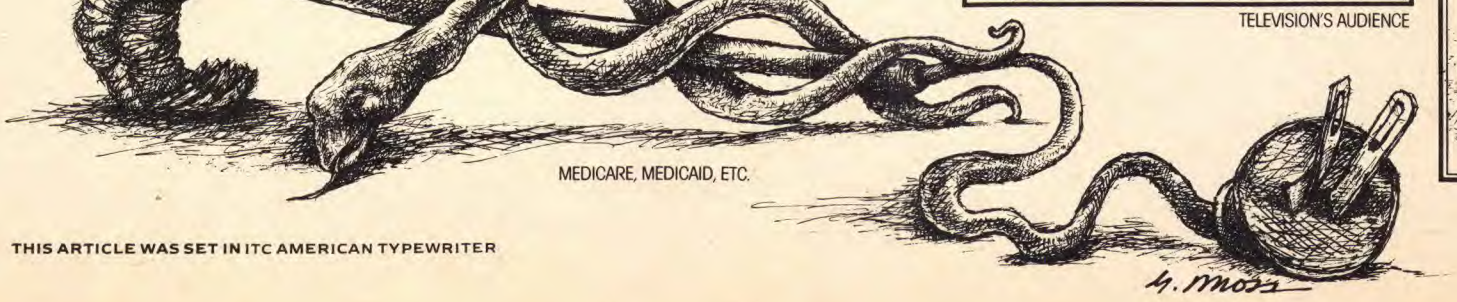


GUN CONTROL



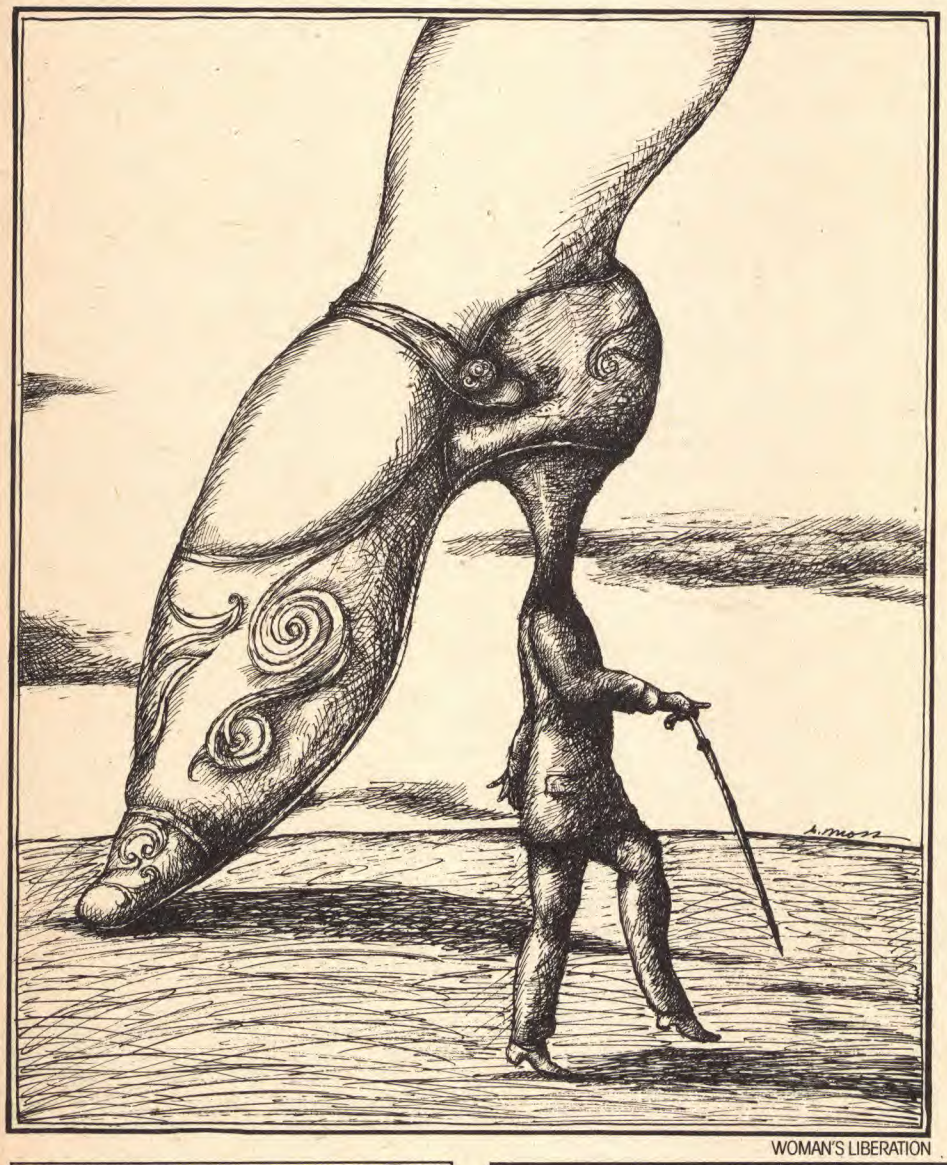
TELEVISION'S AUDIENCE

CENSORSH

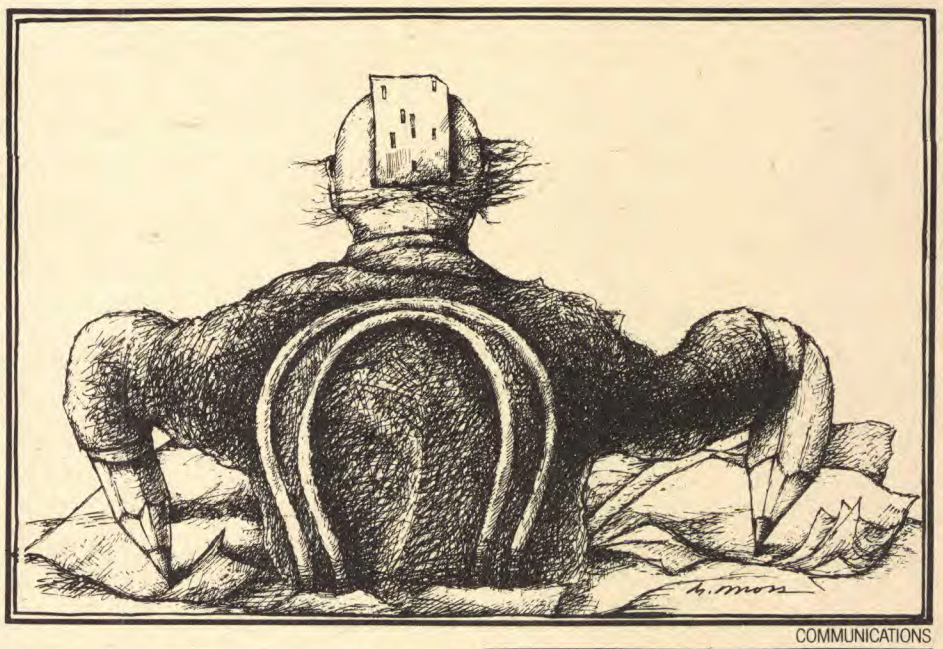


MEDICARE, MEDICAID, ETC.

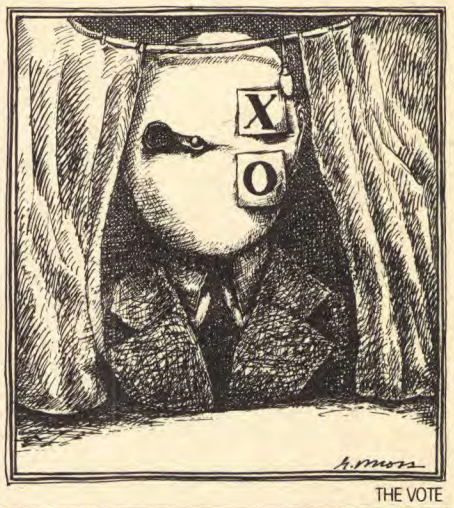
THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER



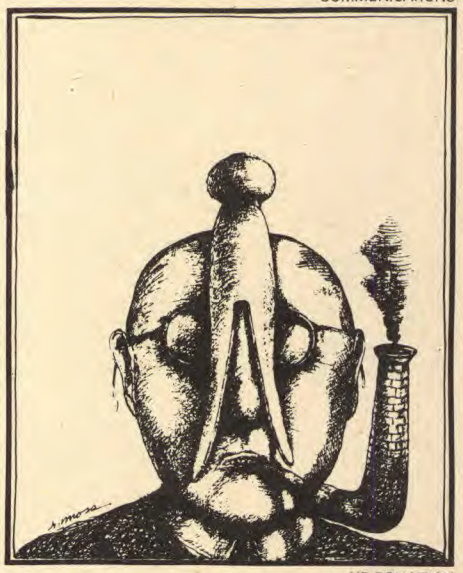
WOMAN'S LIBERATION



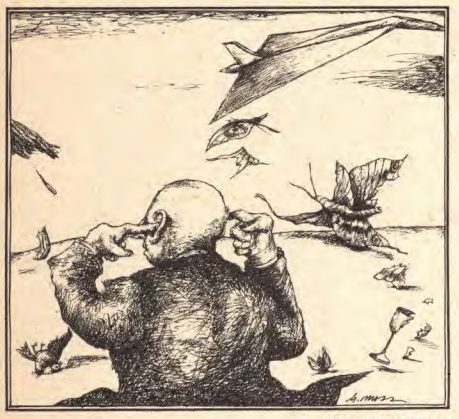
COMMUNICATIONS



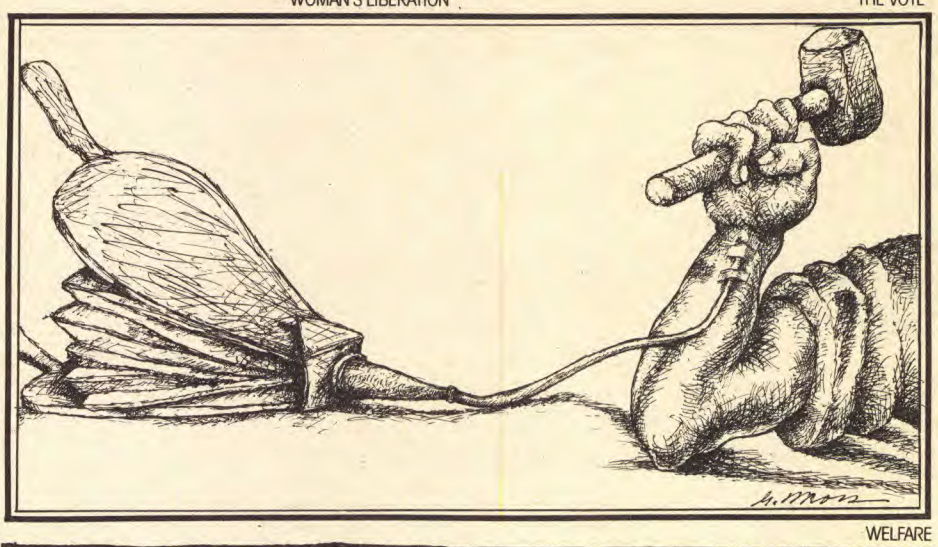
THE VOTE



AIR POLLUTION



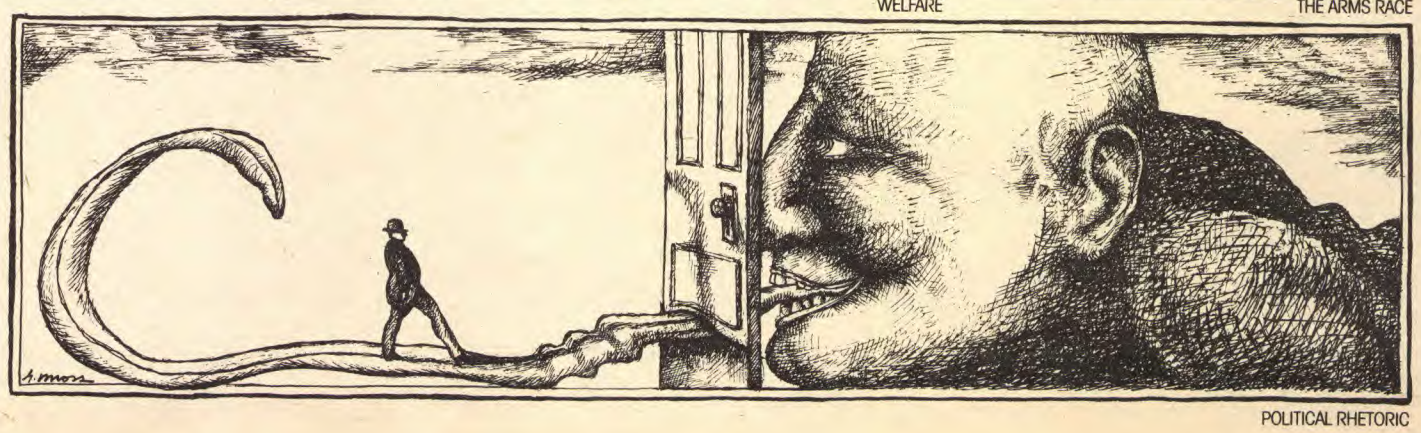
NOISE POLLUTION



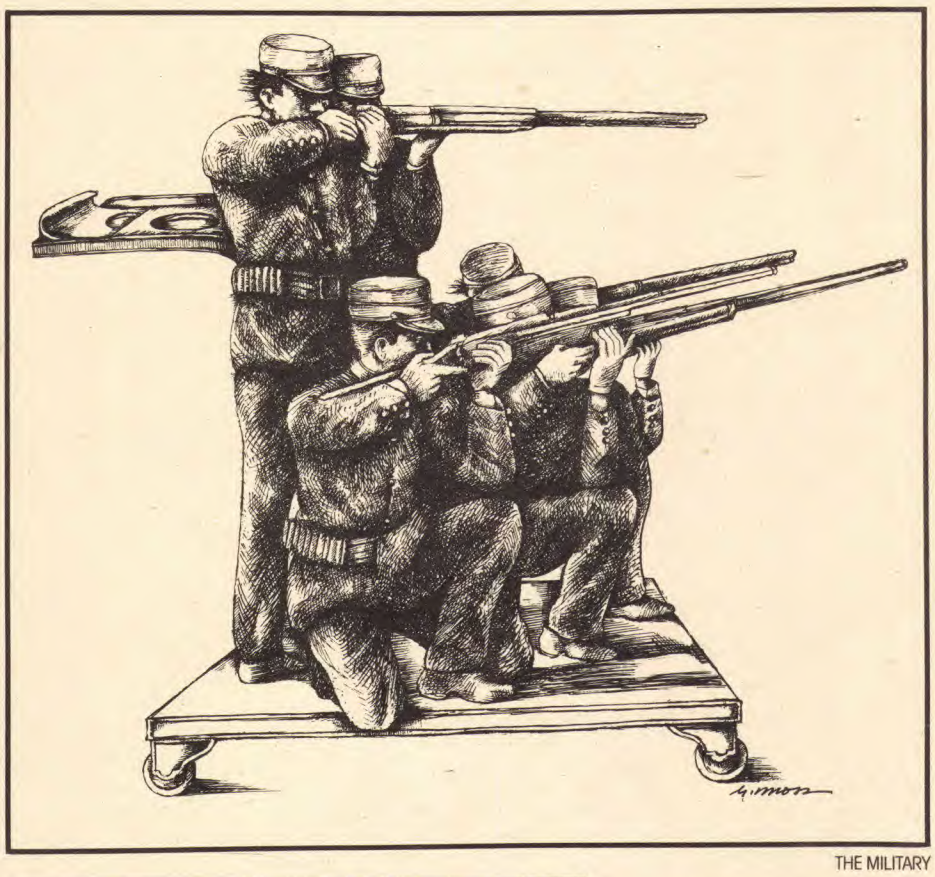
WELFARE

THE ARMS RACE

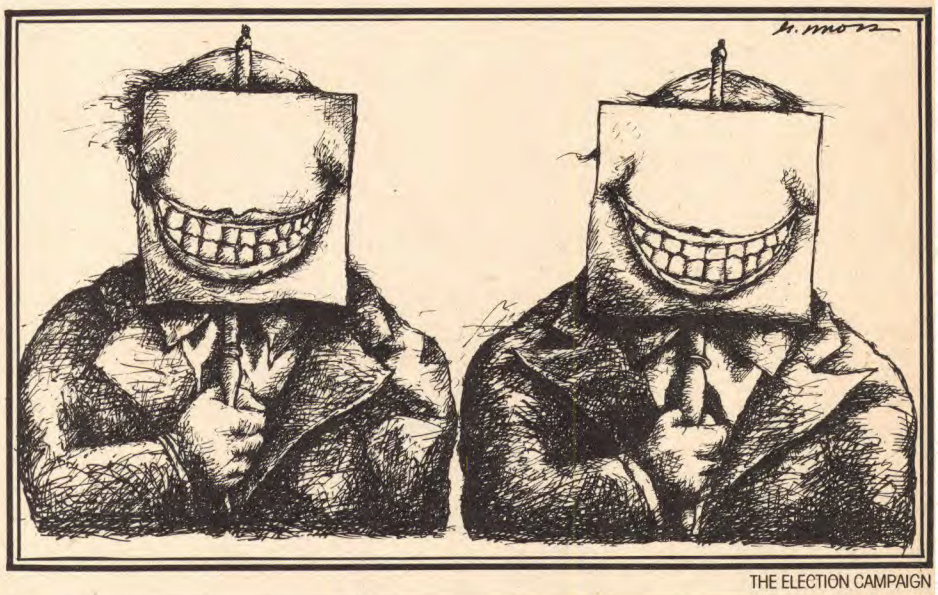
LIBERTY AT ANY PRICE



POLITICAL RHETORIC



THE MILITARY

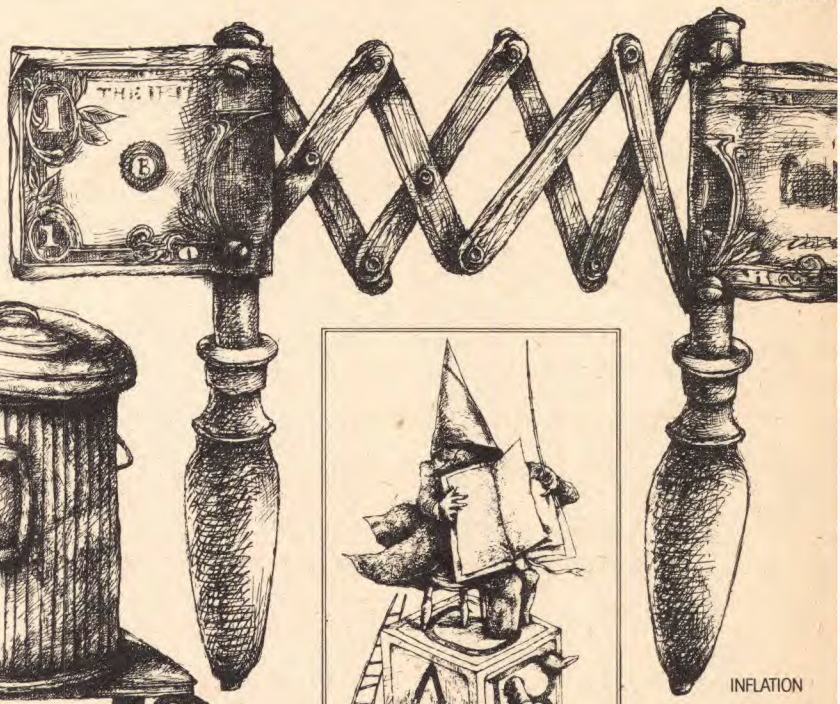


THE ELECTION CAMPAIGN

WAR & PEACE

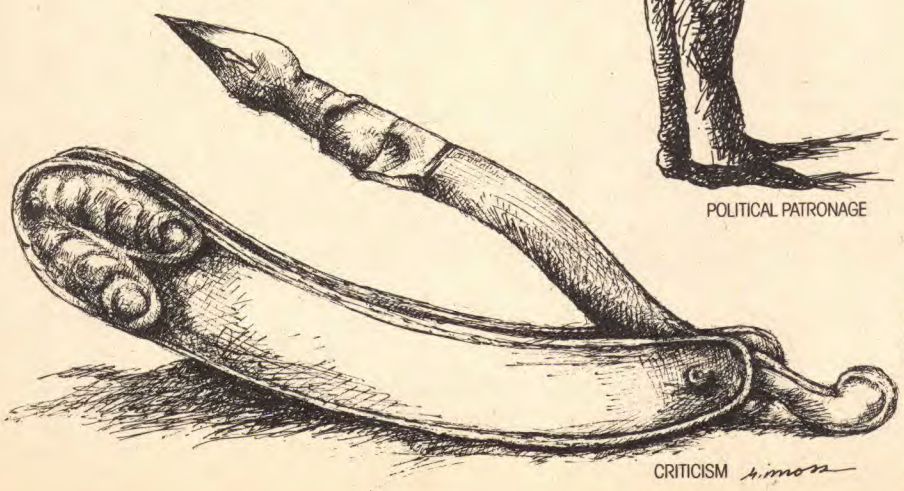
THE ECONOMY

POLITICAL PATRONAGE

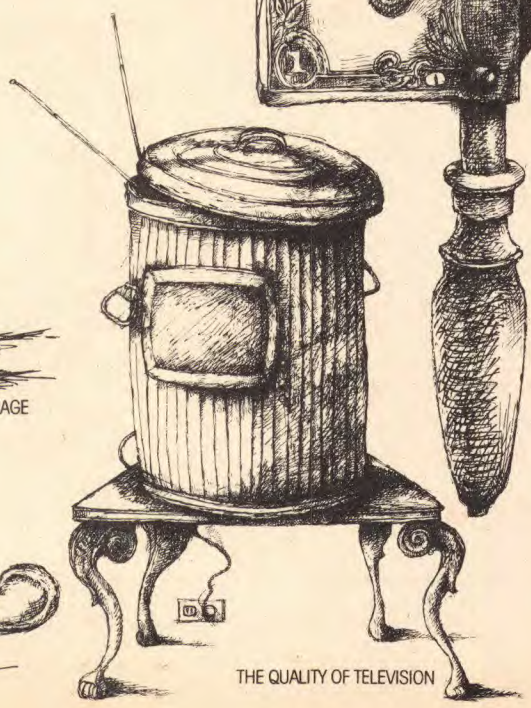


INFLATION

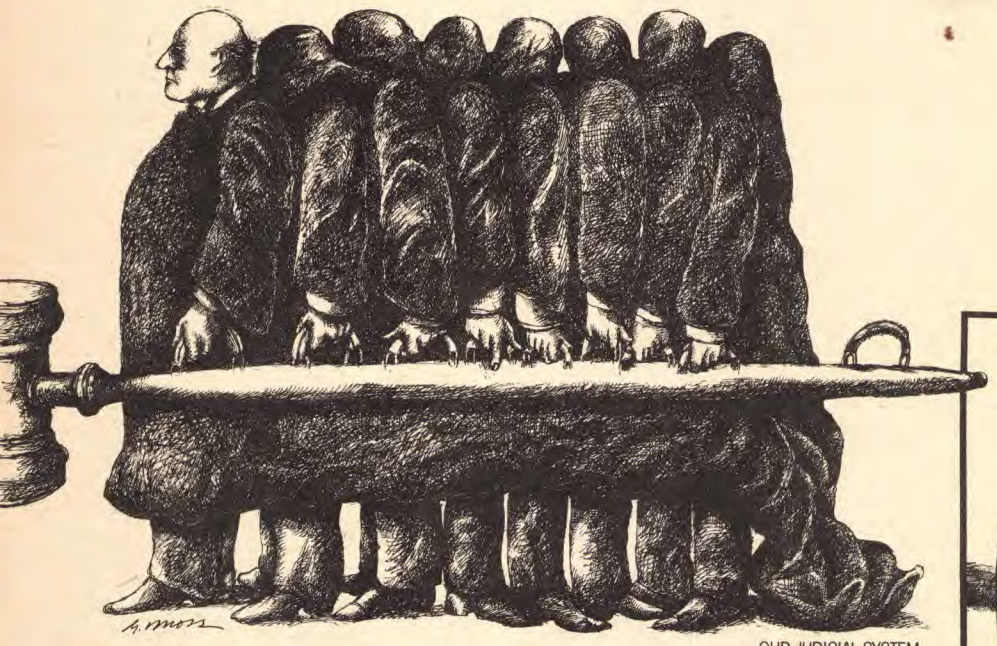
THE QUALITY OF EDUCATION



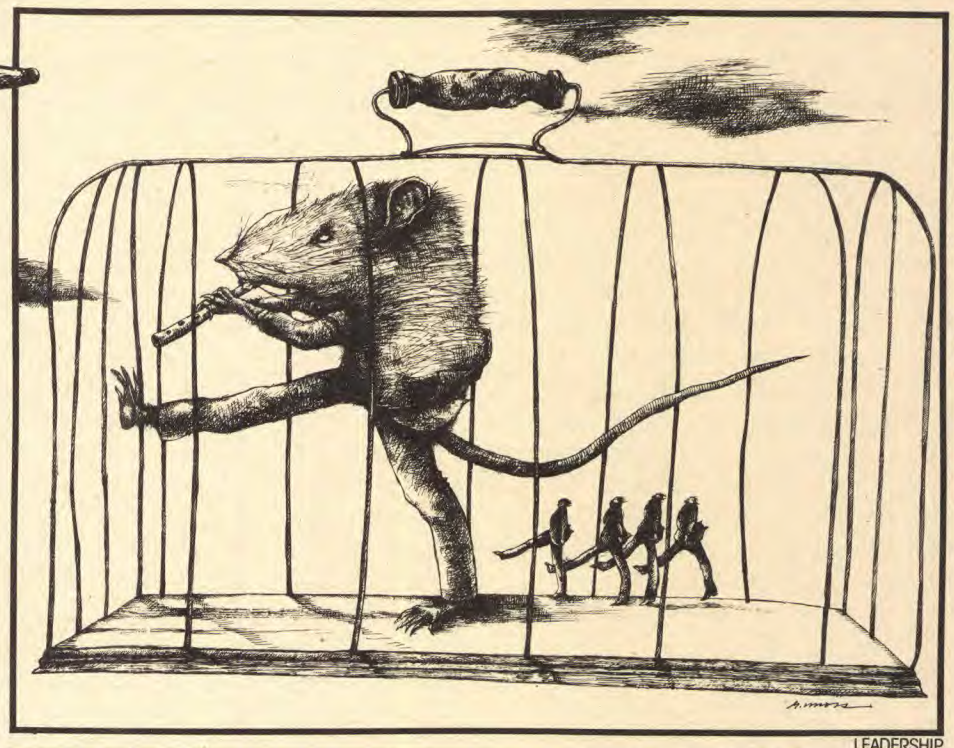
CRITICISM



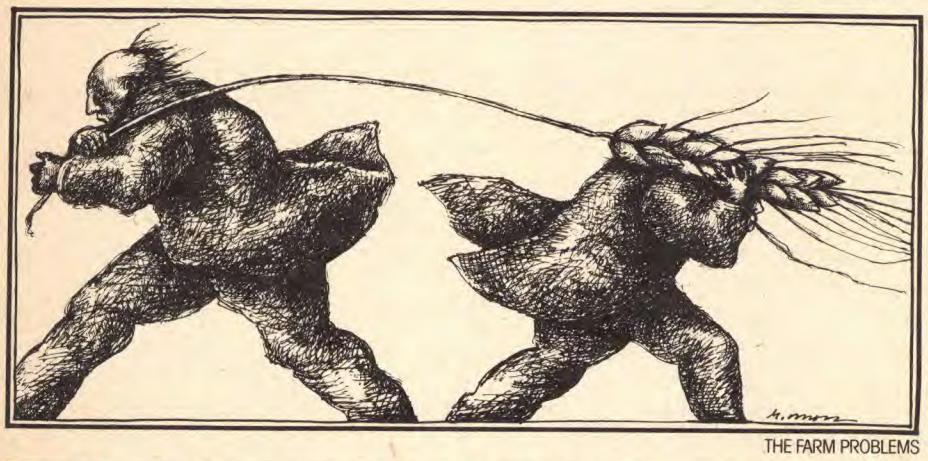
THE QUALITY OF TELEVISION



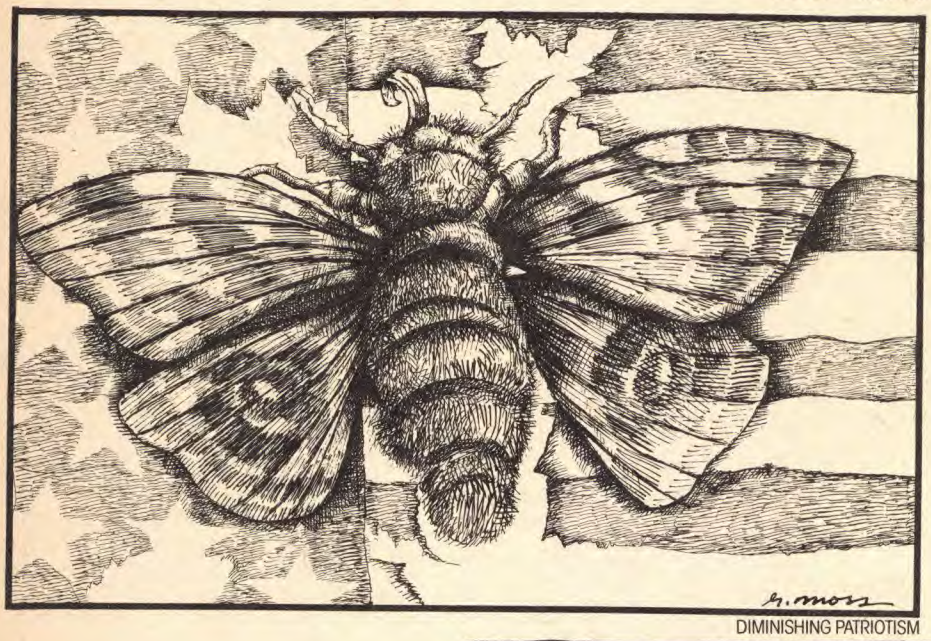
OUR JUDICIAL SYSTEM



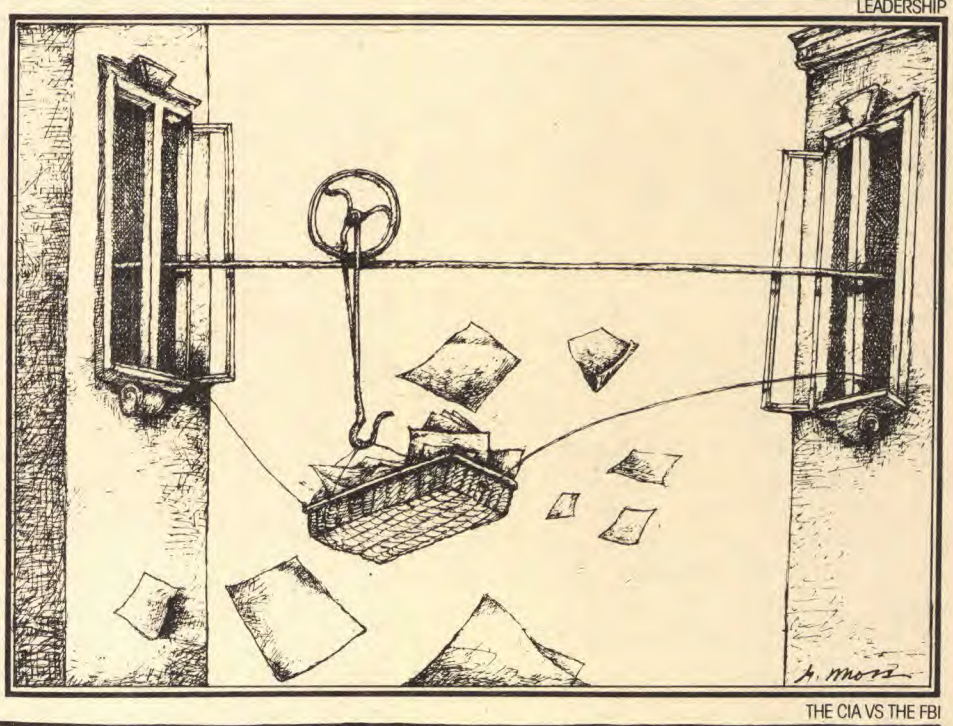
LEADERSHIP



THE FARM PROBLEMS



DIMINISHING PATRIOTISM



THE CIA VS THE FBI

INVASION OF PRIVACY

POPULAR AMERICAN PASTIME

This is the first in a series of articles on the birth of the American press and its persistent expansion westward. Incredibly, the original "Publick Printers" virtually carried their unwieldy hand presses across vast stretches of our country, setting up shop wherever they set down to go into the business of the shaping of American life. It is to these intrepid individuals that U&lc pays homage—indomitable pioneers who let no obstacle stand in their way of becoming the typographic designers of today.

PRINTING—AMERICAN STYLE

1. The "Publick Printer": THE BEGINNINGS

At the start of colonial times, influential American "gentlemen of the press" were, by European standards, not "gentlemen" at all. The ancestors of today's newsman were not editorialists, wits, savants, or even anything like professional writers. They were **printers,** pure and simple, craftsmen dealing in useful, local information. These originators were hardly literary people; to the contrary, they were servants of the general public: in 18th century language, "Publick Printers"—their hands stained with printers' ink, and their print shops a sort of general meeting place and post office.

Although it had its origin in England, the "Publick Printer" was a decidedly American institution. The vast distances between settlements sharpened the public appetite for news, and the post office in each town became a gathering place for men of affairs. The printer's shop came to resemble the later General Store. In every community its owner became a person of influence, if not a "gentleman of the press."

The first American Printer of note was Benjamin Franklin (an admirer of Caslon and Baskerville), but the first regularly published American newspaper, the **Boston Newsletter** (24 April 1704) was published by authority of the Postmaster, "Publick Printer" to the colony. Historian Daniel Boorstin tells us that succeeding postmasters in Boston even came to think that such a publication was naturally attached to their office. According to Boorstin, Ellis Huske's paper, founded in 1734, bore the significant name of the **Boston Weekly Post-Boy** and the imprint:

Boston: Printed for Ellis Huske, Post-Master: Advertisements taken in at the Post-Office in King's Street, over against the North-Door of the Town House, where all persons in Town or Country may be supplied with this paper.

And the little village of Cincinnati (pop. 300) issued the first newspaper northwest of the Ohio River—William Maxwell releasing the first number of his **Centinel of the Northwestern Territory** from a log cabin office.

In short, the colonial printer-journalist-postmaster was not a man of letters. He was pursuing a new and distinctively American profession, centering initially on local advertisements that mushroomed from meager beginnings into the powerhouse communications media of today. People wanted and needed information, and there was only one place to get it. The combination of the printshop with the post office developed the unprecedented network of public communication which eventually would hold a sprawling nation together, stimulating as it satisfied the insatiable appetite for news.

All this, of course, did not spring out of thin air: it had a European counterpart to model itself after. As we observed in an earlier issue, printing had an early start. But the change of typefaces must be traced back to ever increasing new needs necessitated by technical improvements; to new possibilities opened; to commercial considerations; and to sociological changes, including those of taste and fashion on the part of the reading public.

Although printing existed vaguely through these early years, it is fair to say that it came out of its swaddling clothes to become the beginning of an art form with the famed published work of Johann Gutenberg, the Mainz goldsmith, who began experimenting with the printed word sometime around the year 1440. But it was not merely the mechanical production of print which made the Gutenberg creation a turning point in the history of civilization. What was so eventful in Gutenberg's process was the possibility of editing, sub-editing, and correcting a text which was virtually identical in every copy: a uniform edition preceded by critical proofreading.

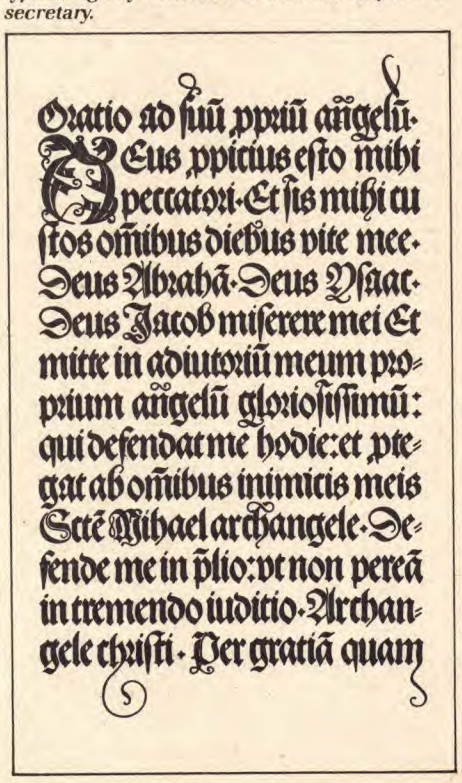
His achievement, then, was the scientific amalgamation of all the different trends and trials—the fact that he reached a state of technical efficiency not materially surpassed until well into the 19th century. Punch-cutting, matrix-fitting, typecasting, composing, and printing remained for more than three centuries just as they were in Gutenberg's time without any radical improvement, sufficing for its day when the then-limited section of the public could read its output. As this very output, however, had the effect of continuously enlarging the number of literate people, the reliable old press eventually failed to meet the very demand it had created. Something new had to be added, and it is ironic that the wooden press was the principal agent in superseding itself.

Within some fifty years after Gutenberg, the original profusion of typefaces had whittled itself into two mainstreams: the **antiqua** fonts of 'roman' and 'italic'; and the **gothic** fonts of 'Fraktur' and 'Schwabacher'.

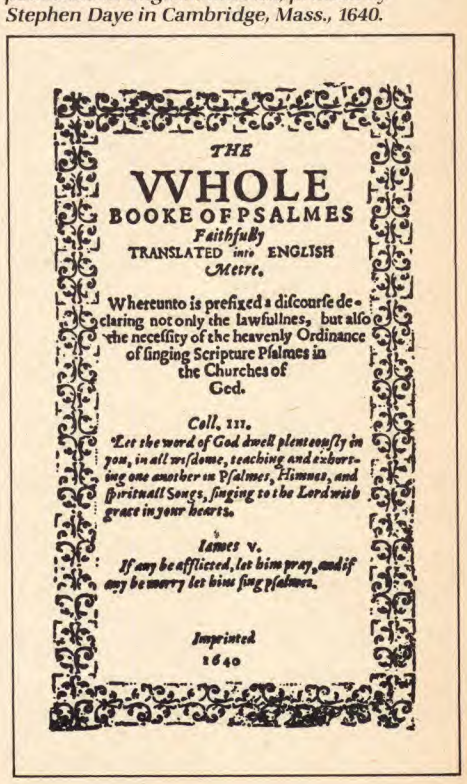
The dominance of the roman type had its incipience when first cut in Strasbourg in 1467 and brought to near perfection in 1470 by Nicolas Jenson, one of the greatest type designers of all time. As a complement to Jenson, Francesco Griffo supplied the novel font which hadn't occurred to Jenson. It was first called **letra grifa,** but soon moved naturally into the name 'italic'. It proved to be the ideal companion piece—in print, as it had been in handwriting—to the more formal 'roman'. Both the roman and italic types exerted their fascination upon successive generations of typographers from Simon de Colines and Robert Estienne in the 16th century to van Dyck and Grandjean in the 17th, Caslon in the 18th, and Stanley Morrison in the 20th.

Another outstanding typographer was at work in the time of Jenson and Griffo—Claude Garamond, who was the first to confine himself to the designing, cutting, and casting of types, which hitherto had formed part of the printer's training and profession. Moreover, a significant effort to create a really 'new' font to take its place beside 'roman' and 'italic' was made by Robert Granjon when, in 1557, he designed a special font which he called **Civilité,** an adaptation of gothic cursive handwriting.

Prayer-book of the Emperor Maximilian I, limited edition of ten copies printed on vellum by Johann Schönsperger in Augsburg, 1512-13; type-design by Vinzenz Rockner, the emperor's secretary.


Oratio ad suũ ppriũ angelũ.
Deus ppicius esto mihi
peccatori. Et sis mihi cu
stos omibus diebus vite mee.
Deus Abrahã. Deus Ysaac.
Deus Jacob miserere mei Et
mitte in adiutoriũ meum pro
prium angelũ gloriosissimũ:
qui defendat me hodie: et pte
gat ab omibus inimicis meis
Sctẽ Mihael archangele. De
fende me in plio: vt non pereã
in tremendo iuditio. Archan
gele christi. Per gratiã quam

Title-page of the 'Bay Psalm Book', the first book published in English America, printed by Stephen Daye in Cambridge, Mass., 1640.


THE
WHOLE
BOOKE OF PSALMES
Faithfully
TRANSLATED into ENGLISH
Metre.
Whereunto is prefixed a discourse declaring not only the lawfullnes, but also the necessity of the heavenly Ordinance of singing Scripture Psalmes in the Churches of God.
Coll. III.
Let the word of God dwell plenteously in you, in all wisdome, teaching and exhorting one another in Psalmes, Himnes, and spiritualls Songs, singing to the Lord with grace in your hearts.
Iames V.
If any be afflicted, let him pray, and if any be merry let him sing psalmes.
Imprinted
1640

Although **Civilité** kept its place in the specimen sheets of French, Dutch, and German printers for over 200 years, it was never used as an everyday type where **Gothic,** of course, was. About the year 1510, the German printer Johann Schönsperger cut the initial fonts which, ten years later, were disciplined and given final shape by the Nürnberg writing-master Johann Neudorffer and the Nürnberg punch-cutter Hieronymus Andreae.

The main characteristics of the 250 years following what Steinberg calls the 'heroic century' of printing showed virtually no technical progress in the composing and printing rooms. There was no International Typeface Corporation to introduce a steady stream of new typefaces, and whatever new ones did emerge merely represented refined imitations of the achievements of Jenson, Griffo, and Garamond rather than fresh conceptions. On the other hand, each of the typefaces which Granjon created in the 16th century, van Dyck and Grandjean in the 17th, Caslon, Baskerville, the Fourniers, and Bodoni in the 18th, were in their way both beautiful and serviceable—all having left a permanent mark on the art of typography.

Following on the heels of its introduction in France, Germany, and England, printing and, especially, newspaper printing spread rapidly across all of Europe making the natural transmigration to the United States—serving the needs, at first of a small or literate circle, and later of a larger reading community. The colonial-printer-journalist-postmaster picked up where the Europeans left off to follow principally in England's footsteps. Whereas books didn't flourish here, other types of printed matter grew in profusion. Unfortunately, the scarcity of type and the poor quality of paper were leading deterrents to the colonial printer.

Though America tried to import many of the English improvements, American printing lagged technically far behind that of England throughout the 18th century. Boorstin states that Benjamin Franklin, during his stay in London after 1724—with his uncanny talent for being in the right place at the right time—happened to work for some of William Caslon's sponsors and was therefore in a position to know about Caslon's improved typefaces, which he imported to America in the 1740s.

In the Old World—even into the 19th century—the press was tightly controlled by government. In the New World, government control of the press throughout the thirteen colonies, while far more indirect, was still quite effective. Commission as "Publick Printer," with the decided advantages of a postal monopoly, remained an incentive to entice the qualified printers to sparsely settled centers and made for a conservative press.

The story of the introduction of printing into the American colonies, therefore, is an account of how thirteen different governments subsidized a public service. In Massachusetts the earliest press was, as might be expected, under the close surveillance of the leading clergymen and of Harvard College; it served church and state at the same time. Its scope and limits were symbolized in its first three products: the **Freeman's Oath** of 1639; an almanac (1639) calculated for New England and leading subsequently to the famous **Poor Richard's Almanac**; and the famed **Bay Psalm Book** of 1640, the first book published in English America.

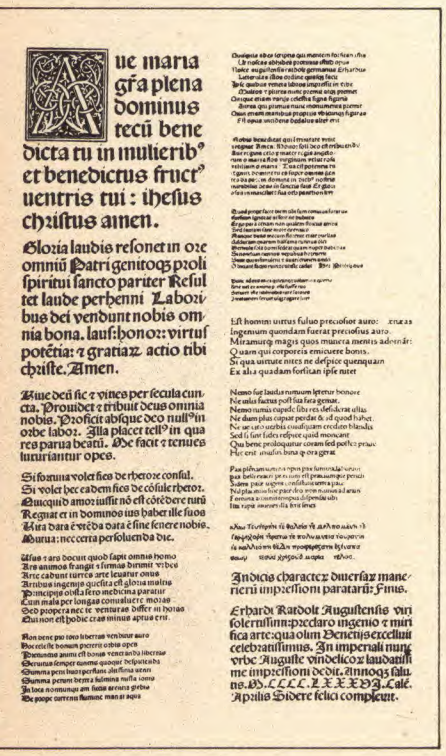
The colonial press, then, could hardly be a publication of startling or radical ideas. The printer had to be a "government man," acceptable to the ruling group in his colony. Only the government business made it at all possible for a man to live by his press in the colonies; therefore, government printing held the first claim on a prudent printer's time. As the commerce and population of each colony grew, however, government printing gradually gave way to a smaller proportion of the overall printing business.

Douglas McMurtrie makes it plain that what really gave impetus to American printing and changed much of this was the great movement westward. The wide open spaces and the increasing dispersion of population made it ever more difficult to control the movement of printing presses and to supervise their output.

Soon after the American Revolution, as presses went west, the number and variety of American newspapers increased. In 1775, there were only about fifty presses in all the colonies, and nearly all were on the Atlantic seaboard; by 1783, not one important inland town lacked its own press. Like the musket, the newspaper became a weapon and a tool, to conquer the forest and to build new communities. Subsequent articles will examine this enterprising westward expansion of the pioneer press into newly occupied territories—which, like the western railroad, had to call into being the very population it aimed to serve. This gave it the very distinctive features which would long shape American life. Small presses, together with type, ink, and paper were all packed for the long trek cross country and across mountains, as the ambitious migratory "Publick Printer" became the prototype newsman aiming not so much at the known needs of an existing community, but at the needs of some future community for which they all so desperately hoped.

JACK ANSON FINKE

Erhardt Ratdolt's type specimen, dated Augsburg, 1 April 1486, but probably printed in Venice (Unique copy, Bavarian State Library, Munich).



Aue maria gra plena dominus tecũ bene dicta tu in mulierib' et benedictus fruct' uentris tui: ihesus christus amen.

Gloria laudis resonet in ore omniũ Patri genitoq; proli spiritui sancto pariter Resul tet laude perhenni Laboribus dei vendunt nobis omnia bona. laus: honor: virtus potẽtia: q gratiarũ actio tibi christe. Amen.

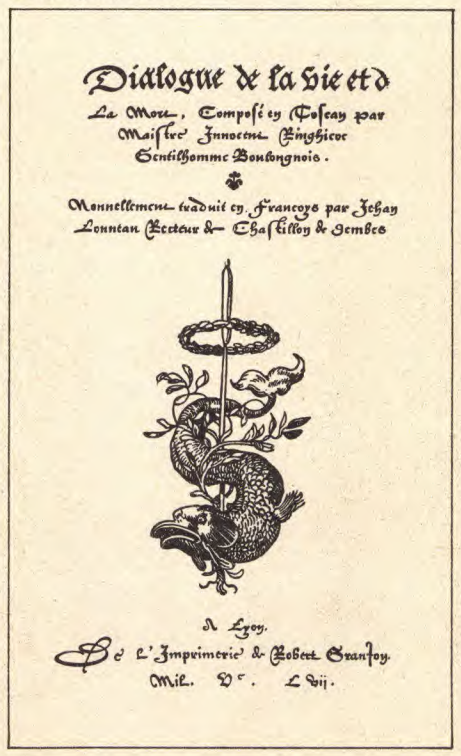
Viue deũ sic ẽ vines per secula cuncta. Prouidet ẽ tribuit deus omnia nobis. Proficit absque deo nullꝰ in orbe labor. Illa placet tellꝰ in quares parua beatũ. Ode facit ẽ tenues luuriantur opes.

Si fortuna volet fies de hetore consul. Si volet hec eadem fies de cõsule hetor. Quicquid amor iussit nõ est cõtẽdere nutũ Regnat et in dominos ius habet ille suos Vita data ẽ ẽtẽda data ẽ sine sene re nobis. Mortua: nec certa persoluenda die.

Usus ẽ aro docuit quod sapit omnis homo Aro animos frangit ẽ firmas dirimit vrbes Arte cadunt turres arte leuantur omne Artibus ingenijs quelita est gloria multis Principijs odia fero medicina parantur Cum mala per longas conualuere moras Sed properanẽ te venturas differ in horas Qui non est hodie cras minus aptus erit.

Non bene pro toto libertas venitur auro Hoc est ille bonum pretio cobia opes Pondusque animi est bonus vere ardua libertas Seruitus semper nunq; quoque deposita Summa petit hanc spernens diuitiasq; vtens Summa petit detra fulmina nulla timet Infra nominum am fortia arcuna gribus De poupe currens flumine mare si aqua

First use of Robert Granjon's Civilite type in Jean Louveau's French translation of Innocent Ringhier's Italian Dialogue de la vie et de la mort (Lyon, 1557).



Dialogue de la vie et de la mort, Composé en Toscan par Maistre Innocent Ringhier Gentilhomme Bouloingnois.

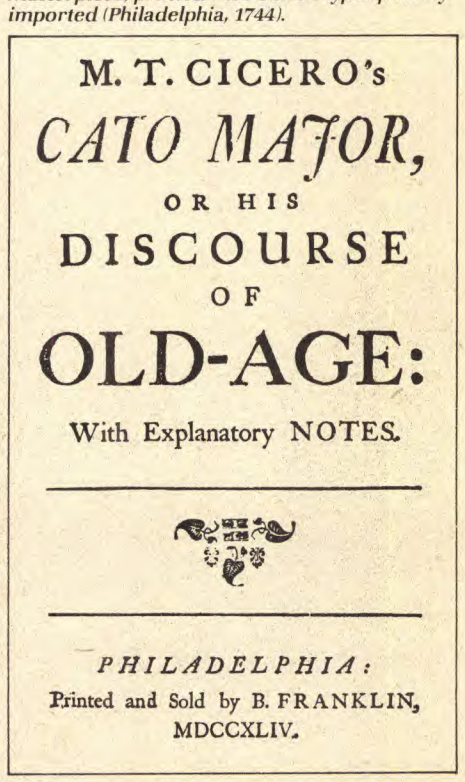
Nouvellement traduit en Francoys par Jehan Louveau Escrcteur & Chastellain de Gembes

A Lyon.

De l'Imprimerie de Robert Granjon.

M.iiL. D°. L.viij.

Title-page of Benjamin Franklin's typographical masterpiece, printed with Caslon type specially imported (Philadelphia, 1744).



M. T. CICERO's

CATO MAJOR,

OR HIS

DISCOURSE

OF

OLD-AGE:

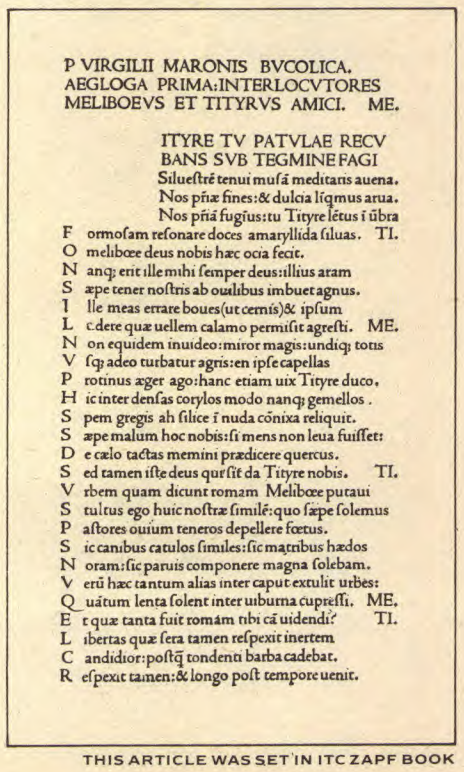
With Explanatory NOTES.

PHILADELPHIA:

Printed and Sold by B. FRANKLIN,

MDCCXLIV.

Virgil, Bucolica, printed by Nicolas Jenson in Venice, 1475.



P VIRGILII MARONIS BVCOLICA.
AEGLOGA PRIMA: INTERLOCVTORES MELIBOEVS ET TITYRVS AMICI. ME.

ITYRE TV PATVLAE RECVBANS SVB TEGMINE FAGI
Siluestré tenui musã meditaris auena.
Nos pñæ fines: & dulcia lĩquimus arua.
Nos pñã fugĩus: tu Tityre lẽtus ĩ ũbra
F ormosam resonare doces amaryllida siluas. TI.
O melibœe deus nobis hæc ocia fecit.
N anq; erit ille mihi semper deus: illius aram
S æpe tener nostris ab ouilibus imbuet agnus.
I lle meas errare boues (ut cernis) & ipsum
L cdere quæ uellem calamo permisit agresti. ME.
N on equidem inuideo: miror magis: undiq; totis
V sq; adeo turbatur agris: en ipse capellas
P rotinus æger ago: hanc etiam uix Tityre duco.
H ic inter densas corylos modo nanq; gemellos.
S pem gregis ah silice ĩ nuda cõnixa reliquit.
S æpe malum hoc nobis: si mens non leua fuisset:
D e cælo tactas memini prædicere quercus.
S ed tamen iste deus qui sit da Tityre nobis. TI.
V rbem quam dicunt romam Melibœe putaui
S tultus ego huic nostræ similẽ: quo sæpe solemus
P astores ouium teneros depellere fœtus.
S ic canibus catulos similes: sic matribus hædos
N oram: sic paruis componere magna solebam.
V erũ hæc tantum alias inter caput extulit urbes:
Q uãtum lenta solent inter uiburna cupressi. ME.
E t quæ tanta fuit romam tibi cã uidendi? TI.
L ibertas quæ sera tamen respexit inertem
C andidior: postq̃ tondenti barba cadebat.
R espexit tamen: & longo post tempore uenit.

THIS ARTICLE WAS SET IN ITC ZAPF BOOK

U&lc's Presidential "Primary"

On July 2, 1788 Cyrus Griffin, President of the Confederation Congress, announced the new Constitution in effect. On September 13, New York was fixed as the site of the new government. Presidential electors were appointed by the states. Congressmen were chosen and the electors balloted. March 4, 1789, the first Congress met—but had to wait until April 1st for a quorum to arrive. On the 6th of April, the electoral ballots were counted, and George Washington became President with 69 votes. On the 16th of April, Washington left Mount Vernon for New York (a journey for which he had to borrow money). Fourteen days later, he mounted the steps of Federal Hall to be inaugurated. One of history's great democratic experiments was about to begin.

A lot has happened in the two centuries following that historic date, and thirty-six presidents have followed Washington as leader of the United States.

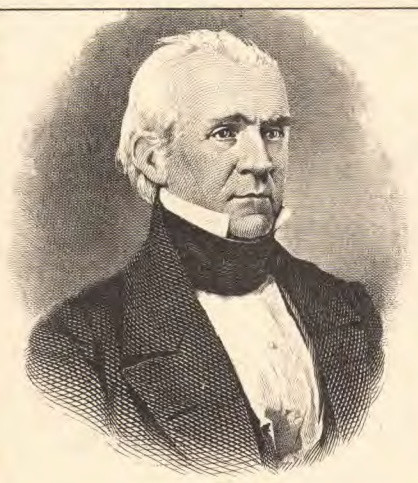
"What is a President?" U&lc is inviting our readers to come up with an answer. Just look through the handsome engravings by The Bureau of Engraving and Printing, from the Ralph Ginzburg Collection, and circle the one president you feel would be most capable today of injecting new life into a troubled democracy.

Additionally, note one empty box at bottom right. That's for the candidate most likely to succeed as our next president. Mail us both your selections. U&lc will compute the results and publish them in the next issue.

GEORGE WASHINGTON

THOMAS JEFFERSON

JAMES MONROE



JAMES K. POLK

ZACHARY TAYLOR

MILLARD FILLMORE

JAMES BUCHANAN

ANDREW JOHNSON

ULYSSES S. GRANT.

RUTHERFORD B. HAYES

JAMES A. GARFIELD

CHESTER A. ARTHUR

GROVER CLEVELAND

BENJAMIN HARRISON

WILLIAM McKINLEY

THEODORE ROOSEVELT

WILLIAM HOWARD TAFT

WOODROW WILSON

WARREN G. HARDING

CALVIN COOLIDGE

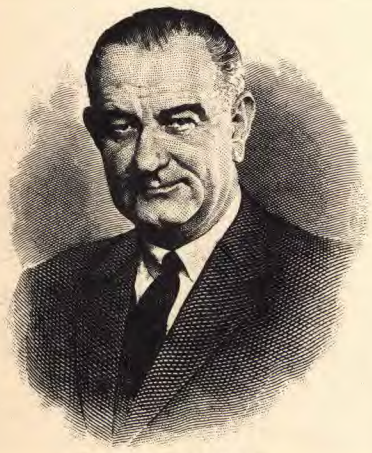
HERBERT HOOVER

FRANKLIN D. ROOSEVELT

HARRY S. TRUMAN

DWIGHT D. EISENHOWER

JOHN F. KENNEDY


LYNDON B. JOHNSON

RICHARD NIXON

GERALD R. FORD

ENGRAVINGS BY THE BUREAU OF PRINTING AND ENGRAVING

The Typographic Paintings of Sam Fink

Always you start with words, *putting them down neatly from left to right—and they never quite come off. Sometimes they're close, sometimes they're nearly what you want to say. But, somehow, they never give you the direct line to what you know so thoroughly with your intuitive insides.* ***Behold! a breast, you say,*** *a female breast. And now look, a hand...a man's hand. The hand touches the breast. All right, read fondles for touches, read rubs, strokes, caresses, titillates, read any slug in the thesaurus. Still all you've got is the hand on the breast, and words to tell of it. But, friends, it will never be told. For no magic of words, no subtle chemistry of language, can ever bring off the tremulous shadow-play of blood and glands and poetry churned up in the simple physical act. Beat your brains out, little scholar, your words will only hint remotely at what your fingers, your palms, your bones know so exactly.* ***So it is with Sam Fink*** *—a dazzling flower-burst of talent whose unique effort cannot adequately be described by mere words. It has to be felt, savored, experienced—and, happily, we are able to provide the source for such experiencing in the full-color reproductions on these pages.* ***Born in the Bronx*** *section of New York in 1916, Sam Fink went through the usual peregrinations of youth (track champion at DeWitt Clinton High, college dropout, army enlisted man, open road hitchhiker, engraving shop messenger boy).* ***But no ordinary messenger boy, he!*** *While attending the National Academy of Design at night, his days were occupied with becoming the fastest messenger boy in town. And it was while he was delivering proofs to the various agencies (faster than anyone) that he began to get the idea that this sort of work was what he would like to do in life.* ***Harder done than said.*** *Nine years of trying—with World War II in between—before Young and Rubicam finally took him in. But, once there, it looked like a lifetime proposition. "At Y&R," he says, "there were no renderers to speak of. The staff was made up of guys who could put it down, as they used to say. Some of the print layouts would have more charm and freshness than the finished ad. There were some clients who wanted to reproduce from the layout, but the company policy prevented this and, often, studio artists would simply trace layouts and collect a big fat check. It was a great place, it was a great time—like the song says—and I have not a single regret."* ***A great place, a great time.*** *But times and places change, people change, and new attitudes develop in new atmospheres. Time for an overall reckoning. After twenty years in the lucrative art direction job at Y&R, a small family conference was called to air the subject. And it was decided that the family head would quit. They would sell the big house, find one more in keeping with the salary adjustment, pull their horns way in, and see whether or not a new career could be started at age 55. It could. In pursuing this new career, Sam realized that for him the combination of words and pictures would be a natural, and he set about following that line of thought. What he would be trying to do would be to let the skills he had acquired over the years at Y&R grow into something that would be (hopefully) bigger and better and even more rewarding. An art director turned fine artist.* ***Still, twenty years die hard,*** *and Sam remembers them fondly. "Very fondly. In fact, when I had my exhibition at the Pioneer Moss Gallery, I invited Sig Larmon—the president during my tenure—to visit the show. Sig is now in his 85th year and continues to keep himself well occupied, still showing up at the office each morning. We had a fine lunch, reminisced to beat hell, saw the show which he enjoyed, and then returned to his office in the Chrysler Building. While he was president of Y&R, he always kept a variety of little inexpensive gifts in a drawer in his desk. At the end of a conversation with an employee or visitor, Sig would reach in his drawer and find the appropriate little gift to place in his visitor's hands as they walked to the door. This time when we departed, he once again reached into his drawer, pulled out a string of cultured pearls and suggested I give them to my "bride" as a gift from him. He'd asked about my mother who is also in her 85th year. Reaching into the drawer again, this time he put his fist into my hand, releasing a little turquoise ring in my palm with the suggestion I give it to my mother with his warm wishes."* ***And now, Sam Fink has "reached into his drawer"*** *and given U&lc a little gift in these superb unique typographic paintings—a representative sampling of his mushrooming "new career," accompanied by his personal commentary. U&lc, in turn, is passing them along to you. We think they're extra-special. Enjoy them as we do.*

THIS ARTICLE WAS SET IN ITC BOOKMAN ITALIC

The History of Printing

"When I told Irwin Rothman that I was going to quit my big fat job at Y&R and try to become an artist, he quickly said: 'I commission you to make me a picture of the history of printing.'

"Tall order for a first try.

"I went to an encyclopedia and read several columns which were brief enough, and yet full enough, to give me the inspiration to start.

"Printing and type had to go hand in glove, so I looked that up too.

"I invented the pictures of all the men, but the words are right out of the Columbia Encyclopedia.

"I added one important person on my own.

"In the lower right hand corner is a rendition of Joe Rosenberg, the very amiable and upstanding gentleman who recently died. He sold the Pioneer-Moss business to Rothman and Stanley Tankel, who are doing a superb job of carrying on his spirit in more ways than one."

Collages of the News #2 &3

"From there, I went on to try it for a month at a time.

"And from there, I finally decided to try to capture what I thought was important news for an entire year.

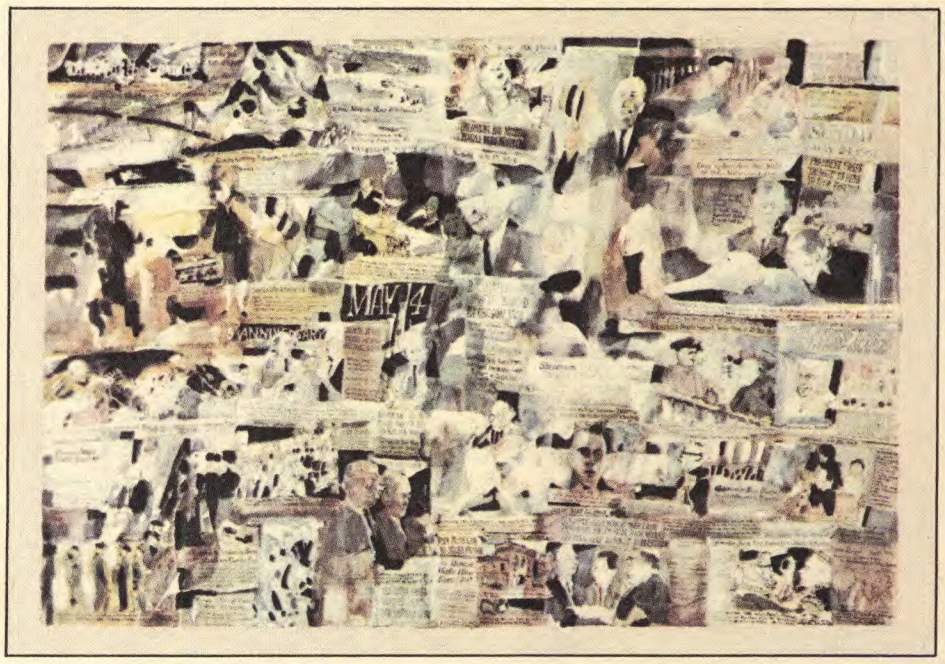
"In 1967, I did that on twelve pieces. They were the heart of the first exhibit I had back in 1971, and most of those pictures are now scattered to the four winds. I haven't kept track of who bought them. I'm not the bookkeeper type. When it comes to my own personal records, I admit I'm a bit of a slob.

"Thought that The New York Times would be interested in this idea.

"The guys I showed it to at the Times were so scared of the hierarchy that I don't believe it was ever shown to anybody who might have said I'd like to have you do that for us."

1

2



Collages of the News #1 *"All of these collages have a similar background.*

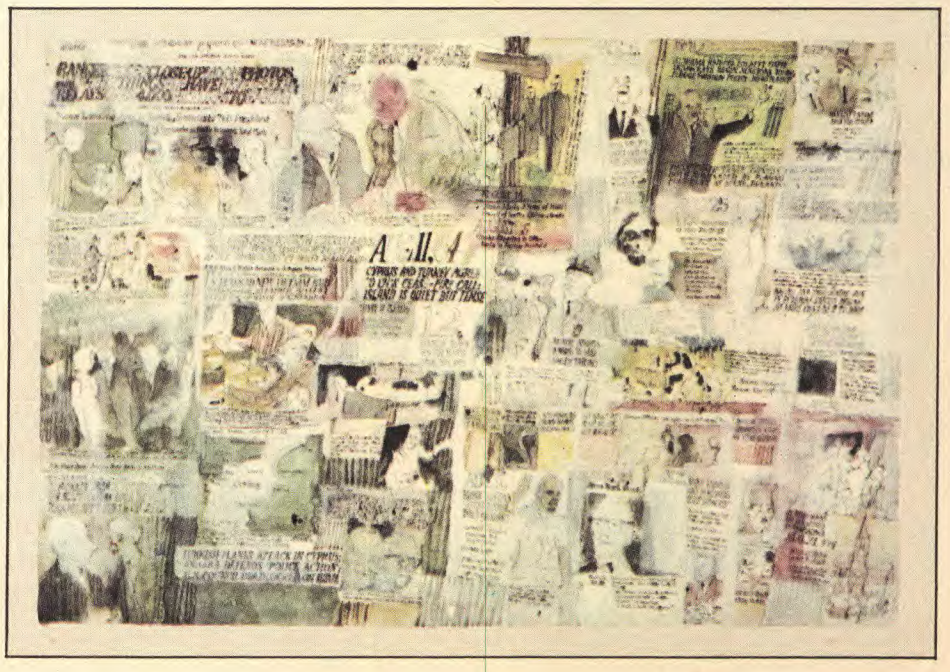
"Like thousands (millions?) of others, I was a daily reader of The New York Times.

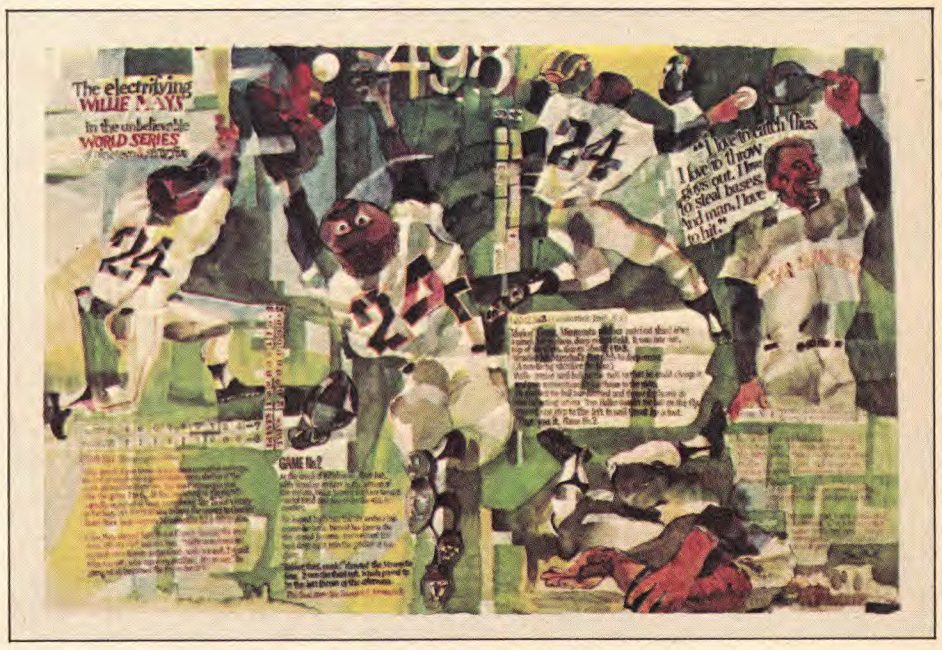
"I began to think what this meant to me.

"There were events that were catastrophic, reported and recorded daily, only to be thrown away tomorrow or possibly wrapped around a piece of fish.

"Back in 1964, I decided to record the news for the week and to paint it in wild colors to form an abstraction."

3





The Electrifying Willie Mays

"In 1965, the San Francisco Giants were battling with another National League team for the pennant. Can't remember whether it was the Los Angeles Dodgers or the Cardinals. No matter. In the American League, the Minnesota Twins were walking off with the flag.

"I love baseball and I loved Willie Mays. I wanted him to play in the World Series. It would have been exciting. But the Giants never made it. They faltered in the stretch, as the sports writers say.

"To overcome my disappointment, I decided I would invent my own World Series and let Willie win each of the first four games with his daring and his talent. Willie did once say in an interview: 'I love to catch flies. I love to throw guys out. I love to steal bases. And, man, I love to hit.'

"By one of those sterling qualities, Willie won each of the four games for the Giants."

Collages of the News #4, 5, 6, 7, 8

"These five are from the 1967 effort.

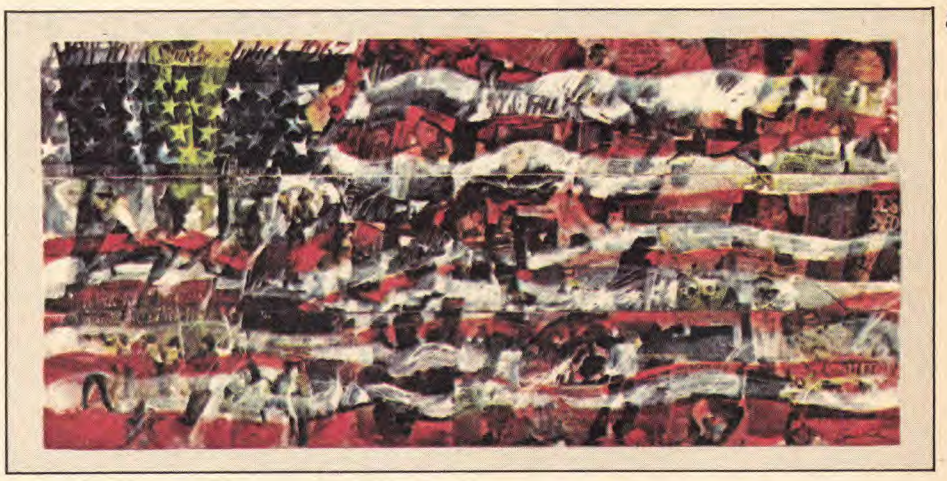
"Each of the months had a definite color scheme to go with the feeling I had for the month.

"January was cold and snow. February was bright red because it was short, St. Valentine's Day, George's and Abe's birthdays.

"Sadly, I recall that Grissom, White, and Chaffee, the three astronauts who burned to death, were buried during that period.

"I think, if you asked people today, they will have forgotten the frightful episode of the fire before takeoff."

8

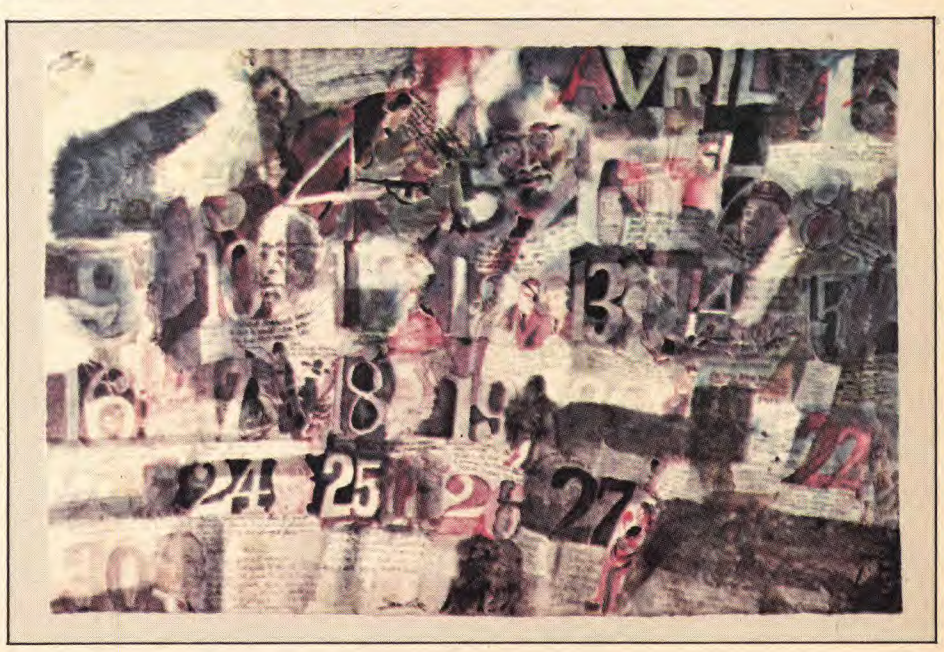


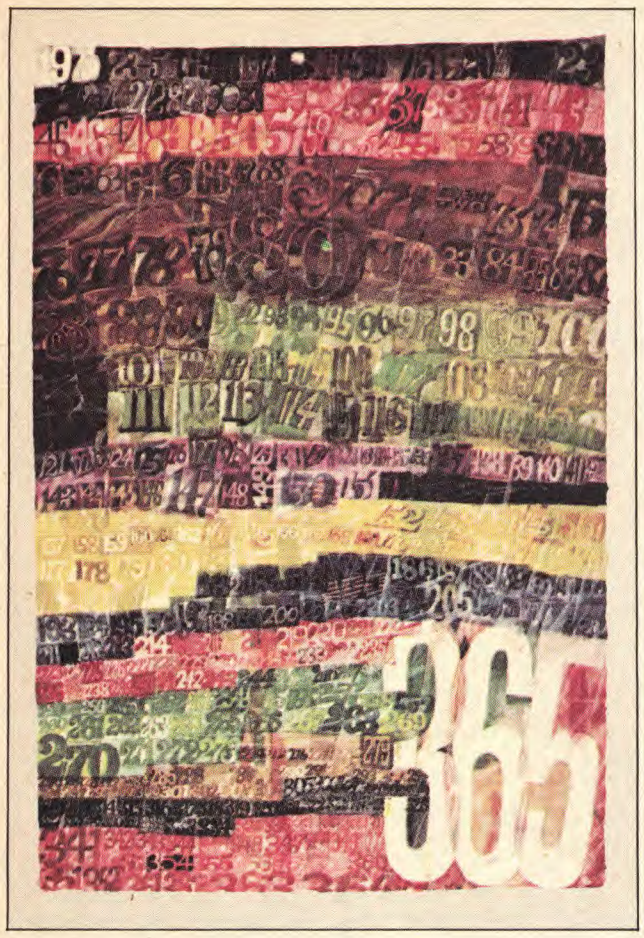
4

5

6

7





B

C

365 Days

"In order to be an artist, a writer, a musician, an ad man, a baker, a candlestick maker, you just can't be it when, or do it when, you feel like it. The work has to be done on a regular basis.

"So, when I began this new career of mine, one of the many things I decided at the outset was to be disciplined in my work habits. The idea in doing this came to me when I told myself not to wait for (as is said) 'inspiration,' but to begin each morning as I sat down to work by numbering the day as I progressed through the year. I love numbers and I love letters and I love colors.

"By the end of 1970, amongst many other pieces of work, was this one that had all 365 days with twelve different bands of color signifying the different months."

A

The Sayings of the Fathers / A

"In our book of laws called the Mishnah, all of which are specific and hidebound, there is a section called Pirke Aboth, which translated means Sayings or Ethics of the Fathers.

"There are five chapters of these sayings, and they were collected and assembled over 1500 years ago.

"Some time ago, my son was bar mitzvahed out in Chicago where we lived and, as one of the fine gifts he received from the congregation, was a little volume in English and Hebrew with comments. It was printed in England by the Concino Press.

"He studied it and used to leave it around the house in places prominent for me to see. My inquisitiveness and the prettiness of the book opened my eyes.

"Several years ago, when Irwin Rothman thought it might be a good idea for me to exhibit my work in his gallery, I thought to myself: why not do the whole first chapter in Hebrew and English and interpret what the words mean to you.

"There are 18 verses in the first chapter and, for six months, they owned me.

"Picture A talks about learning from the teacher—not alone, but with a companion—so that later the two can talk about what they have learned.

"The big thing about this verse is that it winds up by telling us that, in the judgment of a man, try to be kind and put the balance in his favor.

"Such an old idea from my forebears! And how strong it stands up—even today."

The Sayings of the Fathers / B

"The judge has two sets of eyes, and he has his hand over his mouth to keep it shut. He has to consider both parties in the case guilty (two sets of eyes) and he cannot act the counsel's part. And, once the verdict is in and the punishment dealt, we must then consider both parties cleared by the decision they have accepted.

"Again, a strong idea that stands the test of time.

"I recall that I was working on this piece at the time Nixon was pardoned by President Ford. Nixon had never had a trial; there was no way to consider him guilty or cleared.

"Terrible situation that I am sure confronted my forefathers, which must have brought this bit of philosophy into being."

The Sayings of the Fathers / C

"If I am not for myself, who will be for me? But if I am only for myself, what am I? And if not now, when?"

"This is one of the great sayings of all time. Forever. The words in Hebrew sing. Literally.

"What did I try to do in the interpretation?

"The man has one foot on the ground. Firmly on the earth. He is not a dreamer, he has to be a realist. But the other foot is on its way somewhere. The first foot is that he has to be for himself because nobody else will be. The other foot on the way towards is—if not now, when... when will he understand what it's all about. He is pulling somebody along after him because he is not only for himself. He's got to help others. And all the while he is doing this, someone else is helping him. It's a never-ending chain which keeps going infinitely.

"The flowers on the ground signify that, as cruel as the Earth may seem at times, it is the only place we know and needs to be looked on as a garden.

"Senae Saito, one of Irwin Rothman's associates, bought this picture. She is, obviously enough, of Oriental background, and it pleased me to know and feel that she got the message and the feeling that I tried to put in."

The Fifty-Six Who Signed

by Sam Fink

The story of the signing of the Declaration of Independence is a classic, and it has never been told with such engaging irreverence. Besides the portrait of the fifty-six signers of the Declaration, Sam Fink provides brief and trenchant profiles of each, revealing with extraordinary insight their individual purposes and highly dissimilar personalities. The author-illustrator shows who was old, who was brave, who was doubtful, rich, bold, modest, plain, fancy, ambitious. And enables you uniquely to understand how all of these unlike personalities were able to band together and compromise in order to produce one of the two greatest documents ever put on parchment.

Josiah Bartlett

Josiah Bartlett, often listed first because he represented New Hampshire, which was the first delegation called upon to cast its vote.

His signature is straightforward and sure.

He practiced medicine and was a respected country doctor. Became a colonel in the militia and was appointed Justice of the Peace. Supported the Patriots when it was not the popular thing to do. Because of this he was dismissed as justice of the peace.

When spiteful Tories burned his house and possessions, his finances suffered a severe blow. Because of this he had to decline to serve with the First Continental Congress.

Toward the end of his career he was elected chief executive of New Hampshire.

Wm Whipple

William Whipple was a merchant from Portsmouth. In his youth he was a sailor. Became master of a ship at twenty-one. Saved his money as he sailed the seven seas and went into business with his brother Joseph before he was thirty.

As the fire for independence got hotter he decided to quit the business and devote his energies to the cause. He was sour on England and the taxes.

He became a very spirited general, commanding New Hampshire troops during the war, one of the few signers who was active in the combat.

So good was he as a general that in New Hampshire he is remembered as General Whipple. Today some people don't even know his first name was William.

Matthew Thornton

Matthew Thornton was a physician. He was sixty-two, a big man—well over six feet—with black eyes and hair to match.

Born in Ireland to Scottish parents, he came to America when he was four.

A very serious man. You can see it in his signature. Hardly a wasted stroke. Yet it is said that he was an entertaining storyteller.

In 1745 he served as undersurgeon with the New Hampshire troops on the Louisburg expedition. He was then appointed colonel of the militia, a title he held for some years.

He remained active until he died at eighty-nine.

His tombstone in Merrimack, New Hampshire, simply says: "An Honest Man."

John Hancock

John Hancock was thirty-nine and rich. He inherited a fortune from his uncle, Thomas Hancock, who had raised him from age seven, after his own father had died.

He wore his money well and was quite generous. One of the reasons he opposed British rule was that it hurt his business.

A little flamboyant at times, particularly in his dress, he did put his fortune on the line when he sided with the Patriots. He contributed sums of money as well as his time and energy.

After the war he was elected governor of Massachusetts nine consecutive times.

For the Declaration he signed his name bigger than usual. He wanted to make sure King George III would see it and know exactly where he stood.

Samⁿ Adams

Samuel Adams was fifty-three. A Harvard man, he lived his entire life in Massachusetts. His grandfather Henry Adams came to America in 1636 from Somerset, England.

Bored with his malthouse, a family business, he turned his attention to public affairs. Did his most effective work behind the scenes. Not what we call a "showboat."

While he chased his dream of independence, his second wife, Elizabeth Wells, struggled with the family finances Somehow her patience and love kept the household going.

He was a devout, compassionate man. His greatest contributions to the country were made before the Revolution. His star dwindled and dimmed after the war.

It is said he instigated the Boston Tea Party.

Robt Treat Paine

Robert Treat Paine, forty-five, another Harvard man, was born on Beacon Hill in Boston. Son of a clergyman, his family thought he ought to follow in his father's footsteps. Instead he chose law. Was a member of the First Continental Congress.

Although he was a Patriot, he believed there could be reconciliation with the mother country. He was a questioner, an objection raiser, a doubter. Nevertheless, when the time arrived for independence and revolution, he went along.

He signed his name in one swift move, never lifting his quill.

After the war he helped to draft the state constitution for Massachusetts and was appointed to the state supreme court.

Elbridge Gerry

Elbridge Gerry, a dapper little man with a dapper little signature.

He was only thirty-two when he signed, yet he was wealthy. His father had built a shipping business at Marblehead, Massachusetts, where Elbridge grew up.

Third of a dozen children, he thought to study medicine at Harvard. Changed his mind and joined his father in business and

helped the venture prosper.

He was suspicious, had no sense of humor, and stuttered. A controversial figure, getting in and out of trouble all his life because of his inconsistencies.

His fortune dwindled. He died burdened with debt. The Congress had to pay for his burial.

He died in his seventy-first year as vice-president to James Madison.

John Adams

John Adams, forty, an impatient man from Massachusetts. One of the prime sparks that helped to ignite the flame of independence. Studied at Harvard and practiced law. A deeply learned man, he was on the dumpy side and got fatter as time passed.

Unlike his cousin Sam, his star rose after the Revolution. He was in the foreign service and was the first vice-president of the United States and second President.

He was devoted to his wife, Abigail. There is much correspondence between them. He always found time to write to her no matter where he was.

Their son, John Quincy Adams, achieved the presidency years later. And there followed a long line of Adamses who made noteworthy marks in government and the world of letters.

Step. Hopkins

Stephen Hopkins, second oldest to sign, at sixty-nine, was a Providence, Rhode Islander. A self-taught man through lots of reading, he entered public life when he was twenty-five.

A man of modest means, his long, practical experience brought balance to the Congress. He had been a surveyor, a farmer, a merchant. He had served as chief justice of Rhode Island and had been elected governor nine times. A patriot to the bone, he knew the high cost of liberty. For him war was the only way.

Though not an excessive drinker, it was bandied about that when he had a few he liked to stay up all night and talk. Just so long as he had company.

His signature wobbles, scratches, and stutters. He suffered from palsy and writing was very difficult.

William Ellery

William Ellery, a ready wit, a prolific letter writer, a Harvard-educated lawyer, well-read, often entertained himself by writing epigrams as he sat in meetings.

His great-grandfather arrived in America in the middle of the 1600s. By the time William Ellery came along the family was well established.

His career began as a so-so merchant in Newport. It wasn't until he settled to the practice of law in his early forties that he began to fulfill the promise that was in him.

He was forty-eight when he signed and he lived in Newport, Rhode Island, until he was ninety-two.

In 1790 President Washington appointed him collector of customs for Newport. He held the post for thirty years.

When the Declaration was signed, he stationed himself where he could study the faces of each of the signers. Said he, "All showed undaunted resolution."

Roger Sherman

Roger Sherman started his career as a shoemaker in western Connecticut. He had little education. By reading and studying he learned the law, how to conduct business, and how to write an almanac. He was a book merchant in New Haven and was appointed treasurer of Yale. One of the country's first self-made men.

Little by little he became involved in the public affairs of Connecticut.

His clothes were severely plain, his appearance awkward and stiff. Had a strange habit of grasping the wrist of his left arm with his right hand when he spoke.

He was a prodigious worker. Awakened at five in the morning and went right to work.

He wore his hair very long. Kept his speeches very short. Never said anything foolish.

He was fifty-five when he signed. At seventy he came down with typhoid. Two years later he died while serving as United States senator.

Oliver Wolcott

Oliver Wolcott was forty-nine, distinguished, and a big name in Connecticut. Youngest of a family of fifteen children, he was first in class for four years before graduating from Yale. While his father was governor he was appointed sheriff of Litchfield. As time passed he became more and more interested and involved in public matters. He was a judge and he served in the militia.

He was not present when the Declaration was voted on. Signed the document in October, 1776, in Philadelphia. Some say that it was ill health that kept him from Philadelphia; others believe that he was busy bringing from New York to Litchfield a statue of George III that was to be melted down to make bullets.

Wm Williams

William Williams of Lebanon, Connecticut, substituted for Oliver Wolcott. Resigned a colonel's commission in the militia to go to Philadelphia for the vote.

Son of a minister, graduate of Harvard, he studied theology with his father. Served in the French and Indian War, after which he returned to Lebanon and became interested in the town's affairs.

He backed his patriotism with his purse. Helped write many of the state papers for the governor of Connecticut, Jonathan Trumbull. He met Mary, the governor's daughter, while going over some papers. After a short courtship he married her.

Generally, a quiet man. When he felt something strongly or was upset, he could burst into a rage. His language would turn purple — a dirty purple.

Sam^a Huntington

Samuel Huntington celebrated his birthday on July 3, while the document was being worked over. He turned forty-five. There is no record of anybody saying happy birthday, Sam.

He was the son of a farmer. His first job was as apprentice to a barrel-maker. Had little formal education, was mainly self-taught, and studied law on his own. Practiced and lived in the town of Norwich, Connecticut.

Before the war he was king's attorney. During the war he was chosen president of Congress. Later became chief justice of the Connecticut supreme court and was elected twelve times to the governorship.

He died in office at age sixty-four.

Of some little interest is that he was economical to a fault. Today, he'd be called a tightwad. The word then was parsimonious.

Lewis Morris

Lewis Morris of New York, born to wealth, an aristocrat to the hilt.

A Yale graduate, he enjoyed the social life of Westchester County in New York. Tall, good-looking, he added to his fortune when he married Mary Walton, a wealthy woman in her own right. With so much to lose it is unusual that he pitched in with the Patriots and the hazards of the revolution.

Member of the first Continental Congress, he took leave in June of 1776, to take command of the Westchester militia.

Not present when the Declaration was voted on, he returned to Philadelphia in September to sign. He was fifty.

Phil. Livingston

Philip Livingston was born to great wealth and used it well. Physically, he was huge, very active, a blustery man. Born in Albany, New York, educated at Yale, he was instrumental in the establishment of King's College (Columbia).

Went into the importing business in New York City and increased his fortune. He contributed large sums to help organize a hospital and the New York Society Library.

He was with the army and not in Philadelphia on July 4. Historians question whether he would have signed at that moment. He wanted further discussion and debate. Thought the country could turn to bitter civil war if set free by England. However, he did sign the document in Philadelphia the following month.

Fran^s Lewis

Francis Lewis, a Welshman who came to New York and made good. Didn't get here until he was twenty-five. He came alone and brought his business experience with him. With hard work and imagination he made a fortune. He was rich enough to retire in his early fifties. British moves threatened his wealth. This drew him into public life.

As part of the New York delegation, he could not vote for the Declaration on July 4. Instructions had not arrived in Philadelphia. He did return to Philadelphia the following month to sign.

A quiet man, not much of a debater.

His house on Long Island was burned by the British during the war and his wife taken prisoner. His fortune dwindled.

He was sixty-three when he put his name to the parchment and he lived to the nice old age of ninety.

Wm Floyd

William Floyd was so reserved he seemed cold and aloof. You could see him in a room and never notice him. Perhaps he was shy, as indictated by his scrunched-up signature.

He was born in Brookhaven, Long Island, New York, of Welsh parents; had very little schooling; inherited a large estate at a tender age.

He was a major general in the militia. Though not a debater, he was always found voting with the "zealous friends of liberty" while a member of the first and second Continental Congresses.

Jno Witherspoon

John Witherspoon was a striking man, medium height, potbelly-stout, and homely. These features made a strong impression. Nobody could overlook his presence.

He was a Scottish clergyman before he came to New Jersey. He headed the College of New Jersey (later Princeton) and put his main effort toward the development of the Presbyterian Church.

Introduced the philosophy of "common sense" to the new world. James Madison, fourth president of the United States, was one of his students.

An excellent speaker, he never lost his Scottish burr. Many of his sermons were in support of the Patriots and independence.

On July 2 in Philadelphia, as the resolution was being debated, he stood up and said, "The country was not only ripe for the measure (independence) but in danger of rotting for the want of it."

Richd Stockton

Richard Stockton was a prime mover in the development of Princeton, New Jersey.

Sent to Scotland, he convinced Witherspoon to come to New Jersey to head the college from which Stockton had graduated.

A lawyer with a successful practice, he avoided politics. In time, his success and wealth gradually involved him in public affairs.

His public career was brief. He declined a job as chief justice of New Jersey in order to remain in Congress. The war came nearer and the British overran New Jersey. He moved his family to safety; was betrayed and captured. His imprisonment was cruel — wrecked his health. He was returned in a prisoner exchange but by then his health was gone. He was an invalid until he died in 1781 at age fifty.

Signed when he was forty-five. He either used a blunt quill or had too much ink on it.

Fra^s Hopkinson

Francis Hopkinson of New Jersey. At thirty-eight, talented, sensitive, lawyer, author, musician, composer, artist, caricaturist, good companion.

An animated man, always on the go. Busy, busy, constantly bubbling. Even found time to design the Stars and Stripes flag of the country.

He foresaw the Declaration before it was born in an essay entitled "A Prophecy."

An intimate friend of Franklin and a lifelong correspondent of Jefferson and a friend to many more.

John Hart

John Hart lived in Hopewell, New Jersey. He was a farmer and owned a grist mill. Neighbors called him "Honest John." Had little schooling but lots of horse sense. With this simple asset and hard work he became a man of importance in his community.

He was elected to the Continental Congress in June and voted for independence in July. He was sixty-five.

During the war his lands and home were laid waste and his mill destroyed. The British were hot on his tail. He had to flee and hide out in the mountains.

Unfortunately, he died before the war had been won.

Abra Clark

Abraham Clark could raise the hackles of an opponent, though in appearance he seemed so gentle.

Antagonistic.

Born in Elizabeth, New Jersey, with little formal education, he became the poor man's lawyer. It is not known whether he was ever admitted to the bar, but practice he did.

Benjamin Rush said of him: "He's sensible but cynical and quick to see weakness and defects in men and ideas." He could belittle, ridicule, and tear down. Yet no one ever doubted his sincerity and integrity.

Served as sheriff of Essex County and as clerk of the state assembly before being elected to the Second Continental Congress.

He voted against the adoption of the Constitution until it contained the Bill of Rights.

Benj^a Franklin

Benjamin Franklin was a philosopher, a scientist, a a wit, a writer, and the oldest man present. He was seventy.

He was educated in a printing shop.

He followed his own advice from the book he wrote, *Poor Richard's Almanac* and at forty-two was rich enough to turn over the management of his printing shop to another. This allowed him time to pursue anything and everything that aroused his curiosity. Philadelphia was his home. His interests there were as varied as establishing a college (University of Pennsylvania) to flying a kite in a lightning storm.

He spent many years in Europe representing the colony's interests. He

returned to America just before the Second Continental Congress and represented Pennsylvania.

After the war he was the first American foreign minister to France.

John Morton

John Morton was a farmer of Swedish descent.

His stepfather, a man with a good background, educated him at home. As he matured he involved himself with politics and was eventually appointed associate justice of the supreme court of Pennsylvania.

He had thoughtfully made up his mind about independence. Definitely. He was so positive that he was instrumental in persuading other delegates from Pennsylvania to vote for independence.

Just before his death in 1777, before independence had been won, his last words to his friends were: "Tell them they will live to see the hour when they shall acknowledge it (swinging Pennsylvania for independence) to have been the most glorious service I ever rendered my country."

James Wilson

James Wilson, a Scotsman, was well-educated when he came to Pennsylvania in his early twenties.

He had studied at St. Andrews, Glasgow and Edinburgh. In Philadelphia he was taught law by John Dickinson.

He was short-sighted and squinted, which made him look stern. He moved to Carlisle, Pennsylvania, and built a good law practice.

An excellent speaker, a good writer, he wrote a pamphlet denying the authority of the British Parliament.

When the war started he turned conservative and lost his popularity. He sided with the rich aristocrats. So unpopular did he become that he was beaten by a mob.

Speculation in land was his downfall. He overextended himself. His creditors were parked on his doorstep when he died in Edenton, North Carolina.

Robt Morris

Robert Morris, financier from Pennsylvania.

Born in Liverpool (a Liverpudlian), came to America when he was thirteen, to Chesapeake Bay, from where his father exported tobacco.

He was taught a minimum and put to work. He was a natural in the business. Caught on fast and was soon made a partner of Willing, Morris & Company. He accumulated lots of money in a hurry.

His fortune did not stop him from siding with the Patriots. Critics said he did so to protect his business interests.

When the Continental Treasury was almost broke, he came to the rescue by raising public funds. He organized the financing of weapons and ammunition.

In 1798 he lost his fortune by speculating in undeveloped land. He tried to escape from his creditors but was caught and jailed for three years. After his release he lived but another five years and died in obscurity.

Geo. Taylor

George Taylor may have been born in Ireland. It isn't known for sure. He was a businessman in Durham, which is in Bucks County, Pennsylvania. He ran an iron furnace.

He opposed British rule as far back as 1763. Served six years in the provincial assembly. Then he became inactive. Passage of the British Coercive Act and the news of the Boston Tea Party rekindled his interest.

Sent to the Second Continental Congress to replace one of the Pennsylvanians who did not care to approve the Declaration. This appointment was on July 20, so he was not in Philadelphia when the vote was taken. However, he did approve the Declaration and was there for the signing in August.

Of him it has been said that he had little stomach for the world of politics.

Geo. Ross

George Ross, the lawyer from Lancaster, Pennsylvania, who knew how to laugh. His father was a Scots clergyman and gave him a fine education.

He studied law in his stepbrother John's office in Philadelphia and practiced there for a short time before moving to Lancaster.

At first he was a staunch Loyalist. Served twelve years as crown prosecutor. By 1776, the tension in the land caused him to switch his sentiments to the cause of the Patriots.

He was a popular man and excellent company. Not only did he know how to laugh and tell a story, he knew how to eat and enjoy it.

In 1779 he suffered a severe attack of the gout and died at age forty-nine.

Jas. Smith

James Smith, an Irishman, came to America when he was about ten. Joined his family in Chester County, Pennsylvania. Went to school in Philadelphia, studied law with his brother George, in Lancaster, Pennsylvania, and then went on to build his own successful practice.

An adventurer, he spent five years in Cumberland County, the western frontier, helping to develop the land.

He moved back to York, Pennsylvania, resumed his law practice, and went into the iron business. He organized a militia of York residents and was the colonel in charge.

He had a good sense of humor and was a natural-born storyteller.

The details of his life story went up in smoke when all of his papers accidentally burned.

Geo Clymer

George Clymer of Pennsylvania was orphaned when he was one year old. His uncle William Coleman, a well-to-do Philadelphia merchant, adopted him, cherished him, and gave him his start in the business world.

He built upon the business his uncle left him and as a prosperous merchant he met George Washington. The two became friends for life.

He was a better writer than he was a speaker. A red-hot Patriot, he exchanged all his English money for new Continental currency before the struggle for independence became a war. He put his money where his heart was.

Signing the Declaration was one of the happiest things he ever did. At the time he said, "This is my dearest wish."

Benjamin Rush

Benjamin Rush, a Pennsylvania doctor, had energy to spare. He had a constant source of this characteristic and it kept him going for sixty-seven years.

He was only thirty when he signed, one of the youngest present.

Born near Philadelphia, he graduated from the College of New Jersey (Princeton), began his study of medicine in Philadelphia, continued it in London and Edinburgh. Practiced medicine and taught at the University of Pennsylvania.

He was full of fire. Jumped into situations without looking. Took sides with no idea of the consequences. Quixotic.

His loose pen got him into difficulty with George Washington. An anonymous letter he wrote to Patrick Henry urged that Washington be replaced as general of the Continental Army.

A friend of both John Adams and Jefferson, he brought the two together after they had become unfriendly.

He helped fight a yellow fever epidemic in Philadelphia in 1793 by the process of bloodletting.

Caesar Rodney

Description by John Adams of **Caesar Rodney** of Delaware:

"Caesar Rodney is the oddest-looking man in the world; he is tall, thin and slender as a reed, pale; his face is not bigger than a large apple, yet there is sense and fire, spirit, wit, and humor in his countenance."

A good portion of his face was cancerous. He paid it no notice. He suffered, looked horrible, and died before his time.

Son of a Delaware planter, he was educated at home. Entered public life early and was active for a dozen years before the big day in 1776.

On June 30, he arrived home after presiding over the June assembly of Delaware. A message from Thomas McKean informed him that a vote for independence would be taken in Philadelphia the following day. McKean was for independence; the other delegate, George Read, was against. Rodney's vote was needed to bring Delaware into line. Dramatically, he rode the night through in a driving rainstorm, arriving in Philadelphia in time to turn the Delaware vote in favor of independence.

Geo Read

George Read, tall, thin, and stern, was a little reluctant at first. His fellow delegates, Rodney and McKean, won him over. Convinced him that the time had come for independence. Once he signed, he became a staunch advocate and fighter for the cause.

Born in Maryland, the son of an Irish father and a Welsh mother, he made his home in New Castle, Delaware. He studied law in Philadelphia and practiced there before returning to Delaware to become a member of the House of Assembly.

After the war he continued to contribute to the growth and development of Delaware and the young nation. In his declining years he resigned from the U.S. Senate to become chief justice of Delaware.

Tho M:Kean

Thomas McKean, Delaware delegate, was quarrelsome, had little patience, and could get you "mad" at him without half trying. Nonetheless, he was talented and had ability. Tact is what he lacked.

Born in Pennsylvania of Scots-Irish parents, he studied law in Philadelphia. He spread his practice to three states: New Jersey, Pennsylvania, and Delaware. A continental big-time operator, he made lots of money and held on to it. At one time he held office in two states.

He was the one who summoned Rodney to come to Philadelphia. As soon as the vote for independence was taken, he left to take his post as colonel with a Pennsylvania military group called the "Associators."

The authenticated copy of the Declaration of January 17, 1777, does not carry his signature. It is not known when he signed.

Charles Carroll of Carrollton

Charles Carroll of Carrollton, so called so that he could be distinguished from other Charles Carrolls in the family. His father was Charles Carroll of Annapolis.

Born in Annapolis, Maryland, to great wealth, he became the richest man in America. His estate was worth more than £200,000, making him America's first millionaire.

The only Catholic to sign. He was educated by Jesuits, spent time in Europe, learned to speak French, studied law in Paris and London, finally returned to Maryland when he was twenty-eight.

There were disadvantages in being Catholic. There was prejudice; in Maryland, Catholics couldn't be lawyers, could not teach the young. In 1773 he published a series of articles denouncing government decrees without legislative action. That began his career as a public servant. He was quickly recognized as a staunch Patriot.

After the war he was a member of the U.S. Senate. Resigned to return to the Maryland legislature.

He lived until 1832. Died at the ripe old age of ninety-five, four years after he laid the cornerstone of the Baltimore & Ohio Railroad. He outlived all the other signers.

Wm Paca

William Paca was born to a prosperous family established in Maryland for several generations. Records are not available, but it is said the Pacas originally came from Italy.

Well-educated, he received his master's degree from the College of Philadelphia, studied the law in Annapolis, and completed his legal studies at the Inner Temple in the City of London. He began his legal practice in Annapolis and quickly made his presence felt in the Patriots' cause.

A member of the First as well as the Second Continental Congress, he proved to be a great worker behind the scenes. He achieved the governorship of Maryland and was later appointed U.S. district judge.

Always well-liked and respected. Paca was a quiet man whose talents were greater than his reputation.

Samuel Chase

Samuel Chase, Maryland, a big red-faced man, despised by some, loved by others, had a turbulent life.

His father, an Anglican clergyman, educated him in the classics. He studied law in Annapolis and practiced in Baltimore. Immediately upon arriving in Baltimore he became involved in public affairs. As a delegate to the Second Continental Congress—as well as the First—he made a last-minute ride from Baltimore to Philadelphia to arrive in time to vote.

During the war, he was caught taking advantage of inside information that allowed him to make a killing in the flour business. His career plummeted. By 1789 he was broke. Turmoil was his partner; nevertheless, he made his way back. President Washington appointed him associate justice of the Supreme Court. His intellect was sharp, his manner atrocious and somewhat partisan. So much so that he was impeached in Jefferson's administration. A trial proved he had not broken any laws; he was acquitted.

He was called "Bacon Face" because he was red, fat, and salty.

Thos Stone

Thomas Stone, a quiet man from Maryland, great-great-grandson of a proprietary governor, was born in Charles County. His forebears came to America in the middle of the 1600s when Lord Baltimore owned the colony and the proprietary governor was his representative.

He studied law in Annapolis and practiced in Frederick. Tall, well-proportioned, pleasant, mild-mannered, there is little to be learned of him, for he left few papers or records.

His career was short. In 1787, grieved by his wife's death, he quit work to take a trip to England. Awaiting a vessel in Alexandria, Virginia, he took sick and died.

Richard Henry Lee

Richard Henry Lee, strong of feature, an excellent speaker, introduced the original resolution for independence in Congress on June 7, 1776, at Philadelphia.

Born of a distinguished Virginia family at "Stratford" in Westmoreland County, he was educated in Europe and trained for public service. Elected to the House of Burgesses in his mid-twenties, he joined with Patrick Henry in the fight for independence.

Friendly with the New England Patriots John and Sam Adams, he became the

leader of the Virginia Patriots.

After the war he was against the adoption of the Constitution until the Bill of Rights was added. Served as one of Virginia's senators in the U.S. Senate. His health began to decline; he suffered from attacks of gout and resigned his post.

Th Jefferson

Thomas Jefferson of Virginia wrote the Declaration of Independence. He was chosen to do the writing because of his clarity and style. By June 28, after discussions with Franklin and John Adams, the first draft of the Declaration was ready for review by the delegates in Philadelphia.

Born with a silver spoon in his mouth, he inherited a large estate from his father. As if that wasn't enough, he married Mrs. Martha Skelton, a wealthy widow.

He was born in Albemarle County, educated by private tutors, attended the College of William and Mary, where his appetite for science was whetted. Studied law for five years and read just about anything he could put his hands on.

At twenty-six he was elected to the House of Burgesses in Virginia. In 1775 he was sent to Congress as a backup man for Peyton Randolph. This was Jefferson's introduction to the big scene and the road that led to the presidency.

His work, his ideas, his efforts were powerful forces in the development of the country. Freedom of the individual was his prime concern.

Ben Harrison

Benjamin Harrison was the fifth in line of men in the distinguished Harrison family to be named Benjamin. To separate himself from the other Benjamins, he referred to himself as Benjamin Harrison "the Signer."

He was a big man, physically, with a hot complexion. Attended the College of William and Mary and was elected to the Virginia House of Burgesses in his early twenties. He served for twenty-five years, often as Speaker.

Although he was a bit more conservative than Patrick Henry, he was a Patriot. Didn't get along too well with the New Englanders; they thought him pompous and stuffy.

One of his seven children, William Henry Harrison, became President of the United States. A great-grandson, Benjamin Harrison, also became President.

George Wythe

George Wythe (pronounced like Smith), a quiet man with a good mind, lacked the fire of leadership.

He was born on a Virginia plantation, and his father died when he was a child. An older brother received the inheritance, leaving him out in the cold. His warm Quaker mother was his teacher. So good was the start she gave him that he was able to master Latin and Greek on his own. All through life his speeches and writings were sprinkled with Latin and Greek quotations. Went to William and Mary College, studied law with an uncle, and was admitted to the bar at twenty. When his older brother died he inherited the family plantation.

He was appointed to the first law professorship at William and Mary. Jefferson, John Marshall, and Henry Clay were his students.

He was poisoned by a grandnephew, George Wythe Sweeney, the leading beneficiary in his will. He signed the Declaration at fifty and died at eighty.

Francis Lightfoot Lee

Francis Lightfoot Lee, younger brother of Richard Henry, was a last-minute signer. He replaced Richard Bland, who had asked to be relieved because he was old and hurting.

Quiet and dignified, he did his best work in committees and in small groups. He did not remain in the federal government very long. Had no political ambitions. He quit Congress in 1779.

He served in Virginia's House of Burgesses and, unlike Richard Henry, he favored the adoption of the Constitution.

Carter Braxton

Carter Braxton of Virginia could be called a reluctant signer. He succeeded Peyton Randolph, who had died. Virginians who were fearful of independence and democracy thought that in Braxton they had a man who would vote no. Listening to the debate and various points of view, he changed his mind.

He was the son of a wealthy plantation owner, attended William and Mary College. When his first wife died soon after marriage, he went to England for a time. Later, when the fires of independence were building, he was accused of having pro-British prejudice. However, as a member of Virginia's House of Burgesses, he soon swung to the side of the Patriots.

His fortune was swallowed up in the war, leaving him bankrupt.

Thos Nelson Jr.

Thomas Nelson, Jr. of Virginia, described by John Adams: "a fat man...alert and lively for his weight."

Grandson of Thomas Nelson, wealthy merchant-planter who had come to America from Scotland, and son of William, president of the Council and acting governor of Virginia, young Thomas enjoyed the good things of life.

Educated at Cambridge in England, he returned to Virginia and was elected to the Council before he had gotten off the boat.

He resigned his commission as colonel in the militia to carry the Virginia resolution for independence all the way to Philadelphia.

During the war he urged General Washington to fire on his home, which was occupied by the British. In 1781 he was elected governor of Virginia. His health and his fortune were both damaged by the war. He died of asthma in 1789 at age fifty.

Joseph Hewes

Joseph Hewes, North Carolina, was born and bred in New Jersey as a Quaker. He slipped from the fold in adult life. Left Philadelphia in his early twenties for Edenton, North Carolina, where he became a successful merchant in the world of shipping.

An intense worker, he buried himself in whatever he had to do. A quiet man, he seldom spoke. As a member of the North Carolina Assembly he fought for colonial rights. However, it took him a while before he was convinced that a break with the mother country was the solution to the problem. Once convinced, he poured his energies into the task. John Adams considered his vote most important in bringing unanimity to the Congress.

During the war his shipping know-how was useful. He was virtually the first head of the U.S. Navy. He was responsible for getting John Paul Jones his first command of a U.S. Navy ship.

It is said that he died of overwork. Perhaps he died of a broken heart. His fiancée died before they were wed and he never married.

His signature is all business; not one extra stroke.

John Penn

John Penn did not come from Pennsylvania. He was born in Virginia, went to a country school for a short time. He inherited his father's fortune and was able to devote himself to the study of the law in his rich uncle's library. So well did he learn that he was permitted to practice when he was twenty-one.

Moved to Williamsboro, North Carolina, where he opened an office. People liked him enough to elect him to the Continental Congress to support the patriotic cause.

A talkative man privately, he barely uttered a word in Congress.

Wm Hooper

William Hooper spoke rapidly and to the point. John Adams said he was a good orator. Born in Boston, son of a clergyman, law student of James Otis, he moved to North Carolina in his early twenties.

He practiced and lived in Wilmington. He was a deputy attorney general and was a member of Governor Tryon's militia. He was part of the expedition that subdued the western North Carolina frontiersmen who disliked the legislation from the east. They were called "Regulators"; embittered by their defeat, they favored the cause of the Loyalists.

Hooper was not present to vote on independence and didn't sign his name until late in the summer of 1776.

Arthur Middleton

Arthur Middleton was born to a well-established, very wealthy South Carolina family. His father owned eight hundred slaves and had numerous plantations.

Arthur was educated in England and was an excellent Greek and Latin scholar. He was of medium stature, well-muscled, and hot of temper.

Despite his English education he was ruthless in his attitude and actions toward the Loyalists. The South Carolinians voted for the federation of the states against Britain. More important, however, was that the aristocracy of South Carolina had a good thing going for themselves and wanted to get away from British rule.

During the war Middleton was captured and imprisoned at Saint Augustine, along with Heyward and Rutledge, two other signers from South Carolina.

Edward Rutledge Jr.

Edward Rutledge was only twenty-six, the youngest to sign. He was of the landed gentry, dressed elegantly, and played the part of the aristocrat to the hilt.

His mother had her first baby when she was fifteen; her seventh was Edward, born when she was twenty-five. His father died when he was a year old.

His primary schooling took place in Charleston. Was sent to England, where he studied law at the Middle Temple; returned to Charleston in 1773, when he was twenty-three. As a member of the plantation aristocracy he entered public life very early. Elected to the Continental Congress, he was scorned by John Adams as a smart young peacock.

Nevertheless, when the chips were down, young Rutledge was most responsible for convincing the South Carolinians to vote for independence.

Thomas Lynch Junr

Thomas Lynch, Jr., second youngest to sign at twenty-seven, was educated in England and studied law at the Middle Temple in London.

There were two Lynches from South Carolina at the Second Continental Congress, Thomas, Sr., and Thomas, Jr. The elder Lynch had suffered a severe stroke and had recovered sufficiently to try the trip to Philadelphia. His son had been elected with the idea of accompanying and caring for his father on the long trip north.

Lynch, Sr., was a wealthy rice planter, fiercely opposed to British rule. At Philadelphia he was so ill he was unable to attend the meeting. The son did and cast his vote for independence.

The health of Thomas, Jr., was not very good either. At age thirty he set sail with his wife for the West Indies intending to recover his health. They were never heard from again. Presumably their ship went down and they drowned.

Thos Heyward Junr

Thomas Heyward, Jr., of South Carolina was only thirty when he signed. Born to a wealthy family on a huge plantation, he studied law at the Middle Temple in London and after five years was admitted to the bar.

He lived in England when the seeds for independence were germinating. When he returned to South Carolina he was thrust into public life and surprisingly became a Patriot.

He followed in the footsteps of his associate Arthur Middleton and did not go to Congress until the spring of 1776. His precise sentiments on independence in Philadelphia on July 2 are in question. The pressures for a unanimous declaration may have pushed him to vote yes.

Of all the signatures on the Declaration his is said to be the least legible.

Lyman Hall

Lyman Hall brought his zeal for freedom to Georgia from Connecticut. Born in Wallingford, a graduate of Yale, he spent several years as an unsuccessful minister before becoming a physician.

He moved to Georgia to a new settlement of former New Englanders. It was Sunbury, in Saint John's Parish on the coast. He planted rice, continued his medical practice, and quickly found himself one of the leaders in this raw, sparsely populated community.

Georgia had no particular point of view concerning independence. The delegates went to Philadelphia with a free hand to vote as they saw fit.

He returned to Savannah, Georgia, and in 1783 was elected governor. While in office, he got the wheels rolling for what became Franklin College and the University of Georgia.

Button Gwinnett

Button Gwinnett, born in England of a Welsh family, came to America and settled in Savannah, Georgia, as a mature, married man. He was a merchant; purchased Saint Catherine's Island off the coast; planted it with rice, and prospered. Ten years before he signed the Declaration he showed little interest in public affairs. Lyman Hall spurred him on and before he knew it he had joined those who wanted independence.

Physically, he was a big man. He was polite, yet there was a fire in him that could explode at any time.

When he became chief executive of the state he found he had a strong difference with General Lachlan McIntosh about an unsuccessful expedition to Florida. McIntosh called Gwinnett a liar. A pistol duel took place; both men were wounded. The general recovered, Gwinnett died. He was forty-two.

His signature is the first one on the upper left of the document. Because he died so young and left so few signatures behind, some have been sold for as much as $14,000 at auction.

Geo Walton

George Walton was so small he appeared to be the youngest, but he was thirty-five. Edward Rutledge of South Carolina was only twenty-six.

Born in Virginia, orphaned as a boy, he was apprenticed by his uncle to a carpenter. Sensing his intelligence, the carpenter released him so that he could go to school. Mainly a self-taught man. He went to Savannah in 1769, studied law, and was admitted to the bar in 1774. Elected to the Continental Congress, he accompanied Hall and Gwinnett to Philadelphia to vote for independence.

He was a British prisoner of war for nearly two years. He was released in 1779 and four years later helped draft a treaty with the Cherokee Indians.

THIS ARTICLE WAS SET IN ITC BOOKMAN

THE ARTIST AND HIS COTERIE OF FEMALE CHARACTERS

"Gone with the wind" is a phrase symbolizing a good deal more than the feature film for which it was named. It symbolizes also an invisible hall-of-fame of names that, once at the very zenith of popularity—legends all—have unaccountably faded from the public view somehow to be lost, forgotten, **passé**—gone... gone with the wind.

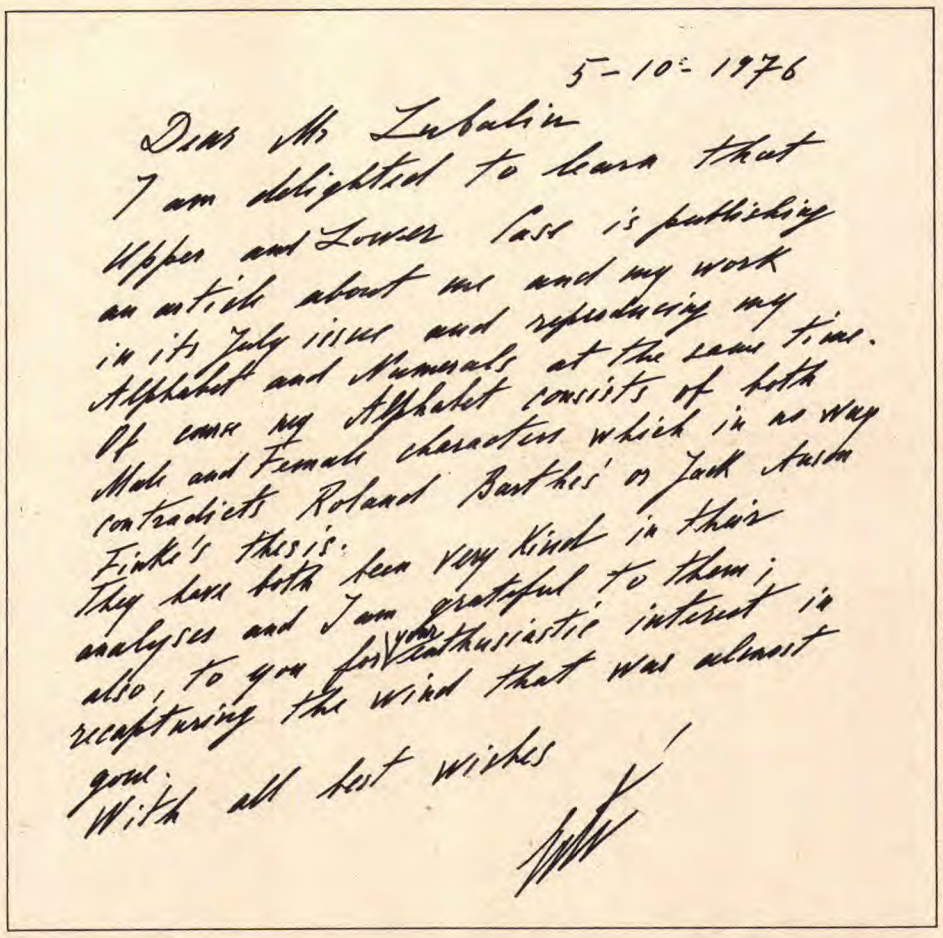
A case in point is the name at the head of these words—a talent as dazzling and unique to the world of fashion and the theatre as was Toulouse-Lautrec to the seamy side of Parisian night life. Yet, how many people in daily life—or, for that matter, in life pertaining to the graphic arts—are familiar with the name, a name that was once on everyone's tongue, a virtual "household word"?

To devotees of Erté, one word out of place is like putting the slug on the Rockettes. It just isn't done and, happily, there's no need. For a whole spate of books have recently appeared to make a considerable contribution toward rectifying the paradoxical lapse—especially an autobiography by the artist himself, "Erté: Things I Remember," a facile, highly individual account of his long and fascinating life. It is rare that an artist who has become a legend in his lifetime, and who has left the imprint of his style on an entire epoch, should be as full of invention and enthusiasm in his eighties as he was in his twenties and thirties.

But such is the case with Erté. Having seen many of his most cherished ideas come true in his lifetime—greater freedom and individuality in women's dresses, more color and variety in men's clothes, greater harmony between male and female fashions—Erté, now an elegant 84, is still developing new ideas (his most recent designs being a series of "unisex" tunics) in the world of fashion and the theatre.

Born in St. Petersburg in 1892, success came to him quickly. By 1913 he had joined the famous House of Paul Poiret and began setting new trends in fashion and theatre design. In the years that followed, he became one of the most sought-after designers in theatre, opera, musical comedy, revue, and film—turning his hand to every aspect of fashion design, including textiles and accessories, and became universally known as an illustrator with an exclusive contract to produce covers for Harper's Bazaar, an association which was to last some twenty-two years. The samplings of his work shown here—taken largely from Franco Maria Ricci's magnificent oversized volume of the famed Alphabet, fashion drawings, and sets and costumes for the theatre—are now to be found in museums and private collections throughout the world, the greatest single group appearing at the Metropolitan Museum of Art in New York.

In our particular times, it seems essential for an artist—to achieve recognition—to be associated with an individual style, a school, a fashion, a period of which they can be called the precursors, the founders, the symbols as it were. In brief, it must be possible to classify them quickly, subject them to a label, a common name, like a species with a genus.



5-10-1976

Dear Mr Lubalin
I am delighted to learn that
Upper and Lower Case is publishing
an article about me and my work
in its July issue and reproducing my
Alphabet and Numerals at the same time.
Of course my Alphabet consists of both
Male and Female characters which in no way
contradicts Roland Barthes' or Jack Anson
Finke's thesis.
They have both been very kind in their
analyses and I am grateful to them;
also, to you for your enthusiastic interest in
recapturing the wind that was almost
gone.
With all best wishes

Erté

Reproduction of the Alphabet, the numerals and all works of art by special permission of Sevenarts Limited. All rights reserved.

So it was with Erté. Erté's province was women. To tell the truth, he seldom drew anything else. No matter where you look—his Alphabet, his numbers, his fashion drawings, his illustrations for the theatre—the remarkable decorative profusion, the precise and baroque exuberance, the abstract transcendence which marks the lines tell you, still, as in a rebus: **cherchez la femme.** She is found everywhere: she is there, miniscule if necessary, stretched out in the center of a motif which, once identified, makes all the space waver and converge on the altar where she is worshipped. In the twenties, Erté—influenced by the spirit of Scheherazade in the Persian paintings of the Arabian Nights—shaped the implicit form of the woman of the day, born from the battles of emancipation. From 1925 through 1930, Harper's Bazaar made him into a modern myth, the "Erté Woman" representing American Beauty in much the same way as had the "Gibson Girl" who preceded her—with Erté being the first to combine the form of a woman with the form of a letter to create a whole new trend in fashion.

As Roland Barthes has it in the Ricci text: "Fashion is obsessed with the illusion that Erté discovered with the final lucidity of the true artist, and this is the Letter, the inscription of the body in a systematic space of signs." He is referring here, of course, to the extraordinary Alphabet—each of the twenty-six letters being composed of a woman or two, whose pose and dress are invented in terms of letters or ciphers. For behind every woman of his, we see a sort of spirit of the Letter looming, as if the Alphabet were the natural, original habitat of the female body and as if woman left it—to occupy the stage of a theatre or the drawing in fashion—only on temporary leave.

Erté began his Alphabet in tempera with gold and metallic silver in 1927, fully expecting to complete all twenty-six letters within the year. Due to his numerous contractual commitments, however, the alphabetical cosmography took up the better part of his life. As Erté himself puts it: "Drawing had been my favorite pastime from the age of three or four when I became fascinated by the alphabet. I started to develop the graphism of the letter in imaginary arabesques and was so dazzled by the beauty of the human body—which through movement could create compositions of an infinite variety—that a thousand myriad objects soon assumed human shape in my imagination." And it was this same imagination that gave shape to his fashion drawings for Harper's and his set and costume illustrations for the theatre. "A fashion," Erté repeatedly emphasized, "must not create uniformity; it must create a **style.**" It is this style, this exceptional expression, that is so evident from Erté's letter "A" to the final letter "Z" for which he made one of the most beautiful objects imaginable.

This miraculous young old man was a visionary whose imagination carried him away, keen to flee from the sordidness of everyday life; yet supremely aware that the wildest creations, the most delicate arabesques were valueless except in their contact with nature—the eternal source of forms, shapes, and masses.

His world is a strangely refined and beautiful one which must be explored with a curiosity which, little by little, gives way to awe and admiration. The word miniature springs to mind when one looks at these remarkable illustrations, each one of which attests to a painstakingly perfect technique, as well as the patience and mastery of execution of a truly inspired creator, whose hand and whose eye are those of the Persian illuminator, yet who knows how to maintain a sweeping line, a flight of inspiration, and a harmonious power within the balance of colors.

In his autobiography Erté looks back over the glory years and, with his characteristic eye for significant and amusing detail, describes the people and events that have structured his life. He was such a consummate and prolific artist during those years that any brief chronology of his work is barely possible. As early as 1922, theatregoers had already seen the creation of his first sets and costumes for the legendary Folies Bergere, while he fulfilled similar assignments for George White's "Scandals" and the Music Box Revue by Irving Berlin. By 1924, his now-exclusive contract work with Bazaar was augmented by designs of sets and costumes for the Winter Garden in New York, the Folies in Paris, and the Palladium in London. And 1925 saw him going to Hollywood to honor three contracts with MGM.

The rest of his career reads like a "Who's Who" of several major artists combined. While the rich, the famous, and the highly gifted competed for his company and for the products of his fertile imagination, exhibition followed exhibition all over the world, with his costumes and sets in constant demand by theatrical companies year in and year out. Especially outstanding triumphs were his designs for the Latin Quarter nightclub, the New York World's Fair, the original showing at the Metropolitan Museum of Art, and the Zizi Jeanmaire Show at the Casino de Paris—with side excursions that included designs for the New York townhouse of actress Barbra Streisand and magazine illustrations for writers Lord Dunsany, Richard LeGallienne, and Lytton Strachey. In "Things I Remember," the procession of celebrities is vividly described—from Isadora Duncan to Streisand, from Adrian to Edith Head, from Louis B. Mayer to Roland Petit. As Erté concludes his Epilogue: "Things I Remember...when I began recording them I never thought there would be so many. I shall be happy if God grants me the time to write a few more."

The various books on Erté are listed separately below, many of them reasonably priced, and there is to be a production of lithographs of his Alphabet organized for the spring of '77 on the occasion of Erté's 85th birthday at the Circle Gallery in Chicago. The hundred-dollar price tag on Ricci's meticulously produced volume may seem exorbitant at first blush. It isn't. The famed Alphabet alone, signed in Erté's exquisite hand, could provide an instant museum for the lucky owner—a display to water the mouth of the most fastidious collector. But the other books are equally absorbing and, to any and all interested in sheer artistry of design, any one of them is a treasure. So don't take that second drink. Skip dinner and a night on the town and treat yourself to the most satisfaction you'll ever find between covers. Buy a copy. **Steal** a copy. But make sure, at least, to look at a copy (see U&lc Bookshop in the end pages), especially "Erté: Things I Remember." It's a 'rara avis'—a once-in-a-lifetime experience to take home and savor again and again and still again.

Erté. **The Artist and his Coterie of Female Characters.** A true giant in the field of imaginative design.

JACK ANSON FINKE

Erté: Things I Remember
An autobiography published by Quadrangle/New York Times Book Co.

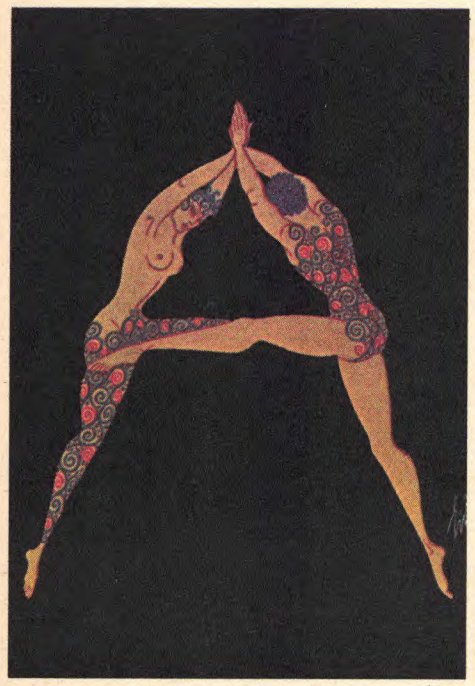
Erté by Charles Spencer
Published by Clarkson N. Potter, Inc.
Distributed by Crown Publishers, Inc.

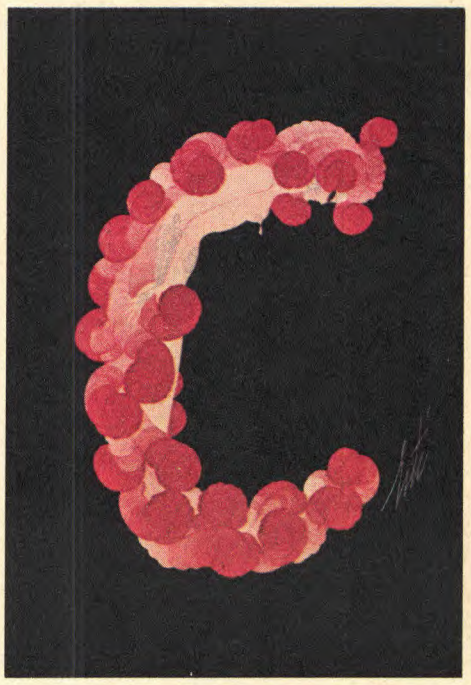
Erté Fashions by Erté
Published by Academy Editions, London
Distributed by St Martin's Press, New York

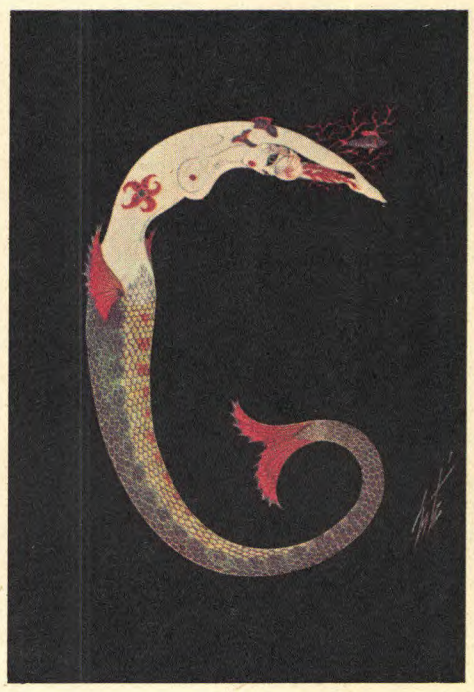
Erté
with a text by Roland Barthes
Published by Franco Maria Ricci, Italy

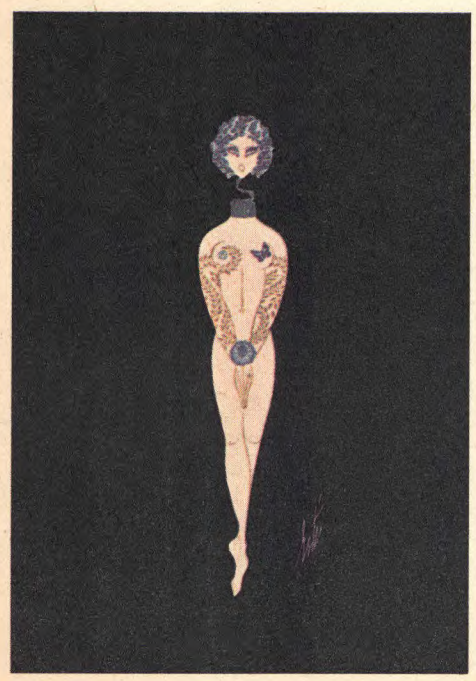
Lithographs of his Alphabet, Spring 1977
Organized by Circle Gallery Ltd.
108 South Michigan Avenue
Chicago, Illinois 60603

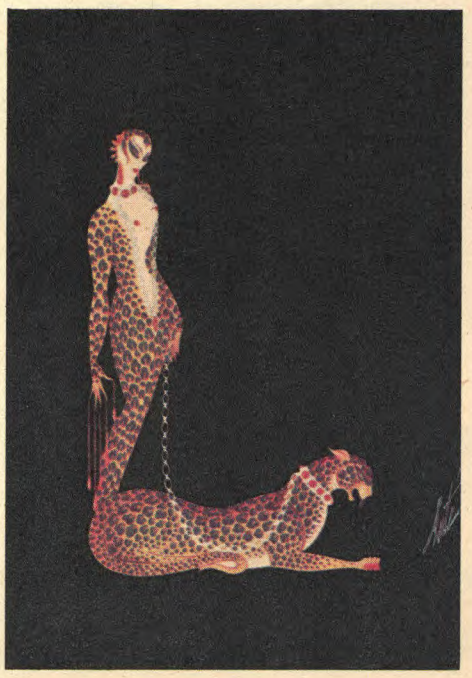
THIS ARTICLE WAS SET IN ITC BAUHAUS

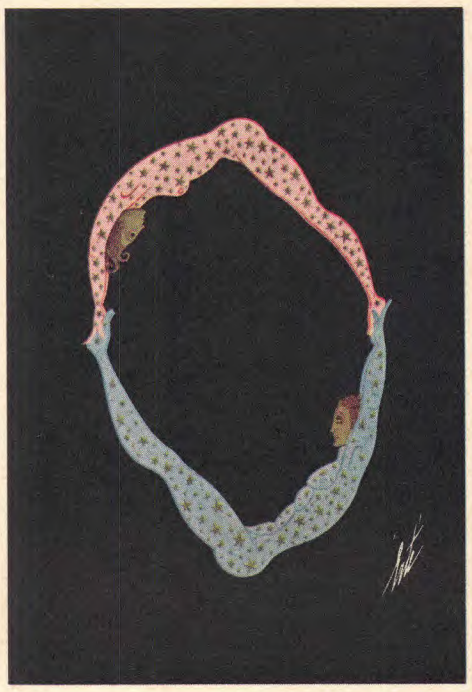


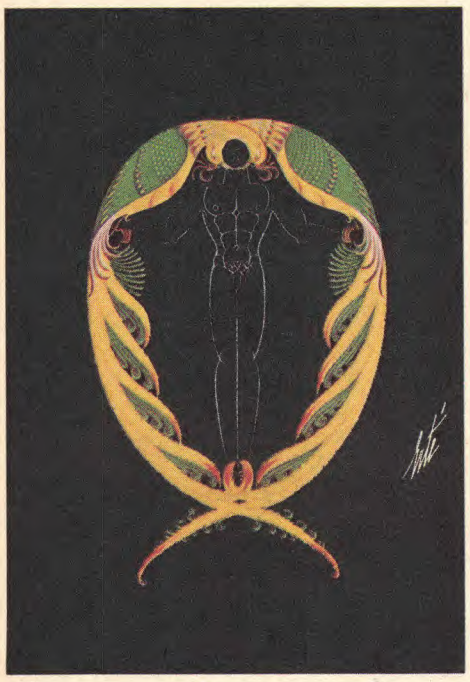


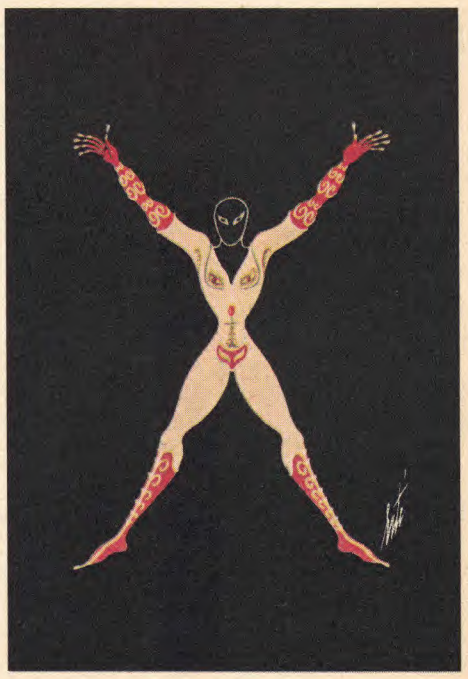


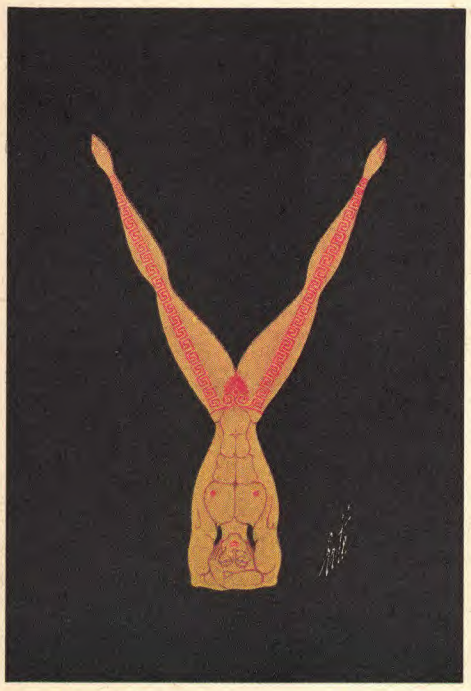


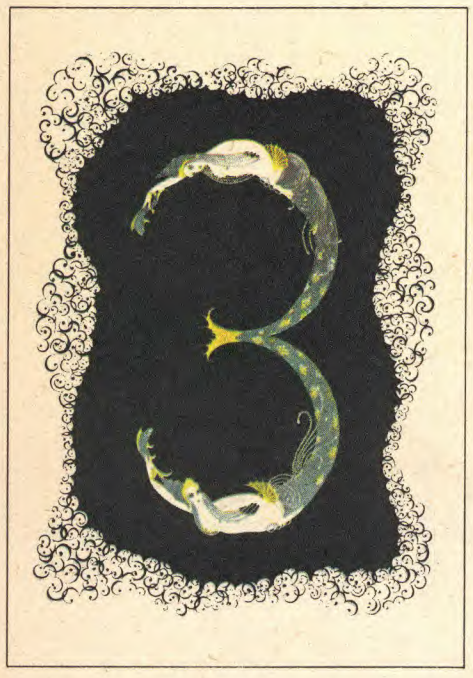
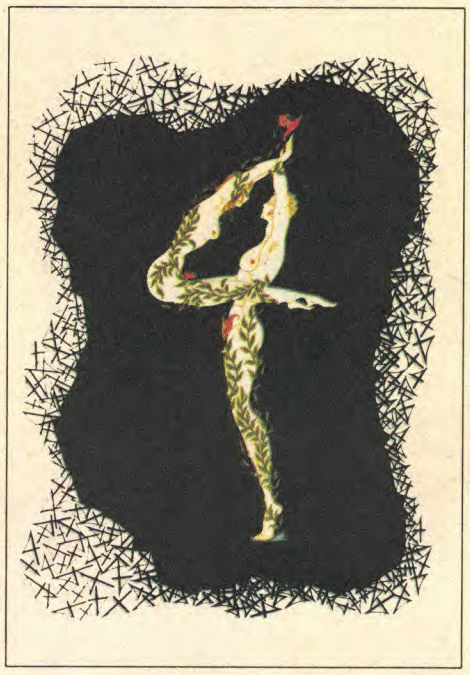


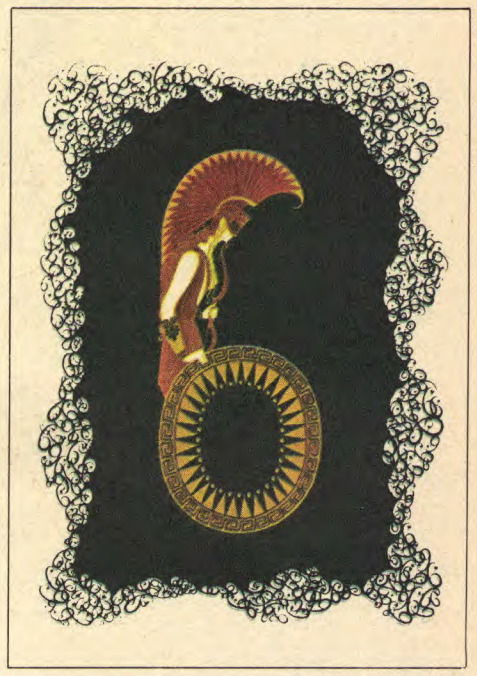
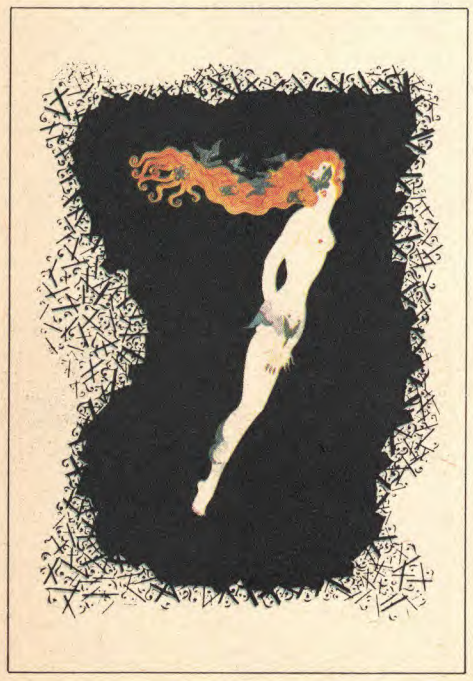
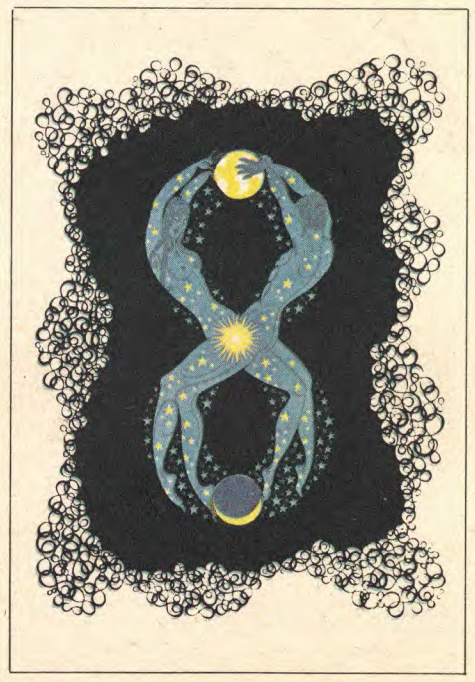
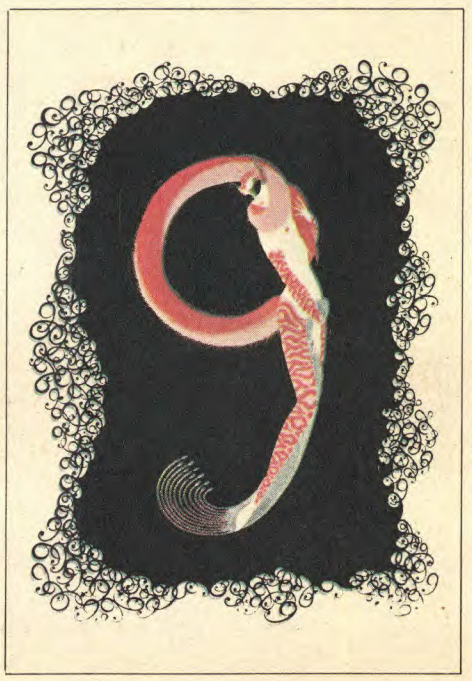








"I believe I was a veterinarian in a past lifetime, and that my stuffed toys are just a way of continuing what I was accustomed to do – that is – stitching up animals. Actually, in this lifetime, I was born in Richmond, Va. as a Libra with Scorpio rising and my moon in Virgo. I came to New York five years ago to become either a graphic designer or a toy designer. In those five years I realized that I could not separate the two. Now I'm working to put my graphic statements into a line of adult toys for the child in each of us. I want to bring humor and fantasy and design together."

Vicki Romaine

Evidently, in her past lifetime, Vikki, not as a veterinarian, but as a stuffed animal creator, had the occasion to converse with B.F. on the subject of national symbols. Out of that dialog evolved this charming representative of our country. It embodies all of the humor, fantasy and design that she so avidly strives for in her work.

PHOTOGRAPH BY SIMON CHERPITEL

Benjamin Franklin

I WISH THE BALD EAGLE HAD NOT BEEN CHOSEN AS THE REPRESENTATIVE OF OUR COUNTRY; HE IS A BIRD OF BAD MORAL CHARACTER; LIKE THOSE AMONG MEN WHO LIVE BY SHARPING & ROBBING, HE IS GENERALLY POOR AND OFTEN VERY LOUSY. THE TURKEY IS A MUCH MORE RESPECTABLE BIRD, & WITH AL A TRUE ORIGINAL NATIVE OF AMERICA.

THIS ARTICLE WAS SET IN SERIF GOTHIC

What's New from ITC?

ITC Kabel Book, Medium, Bold and Ultra are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.

ITC™ LICENSED

ITC KABEL

ITC KABEL BOOK

In the mid 1920's Rudolph Koch, famed German type designer, created what has long been considered to be one of the most uniquely styled sans serif typefaces ever designed...Kabel. The first weight was introduced by the Klingspor foundry in 1927. In 1975, under special license from D. Stempel AG, present owners of Kabel, ITC redesigned the original typeface as Rudolph Koch might have chosen to create his Kabel letterforms if the technology of film and phototypesetting had existed in his era. By shortening the ascenders of all the lower case characters and adjusting several characters, such as extending the cross stroke of the lower case "f", enlarging the rounded descender of the lower case "g", creating a slightly more extended lower case "a" and "s", and redrawing the angle and space in the lower case "e", it was possible not only to retain the original character of Kabel—but to create a much larger face, fuller in body and more in keeping with the large lower case "x" height style that is so popular today. Similar refinements have also been made in the capital letters. As with many metal type versions in the 20's and 30's that were made to imitate the original Kabel, there are today several film versions of it. But there is only one ITC Kabel and specifiers should check with their sources of typographic supply to be certain that the selection of Kabel is the one of their choice. And we hope that your choice will be ITC Kabel.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC KABEL MEDIUM

In the mid 1920's Rudolph Koch, famed German type designer, created what has long been considered to be one of the most uniquely styled sans serif typefaces ever designed...Kabel. The first weight was introduced by the Klingspor foundry in 1927. In 1975, under special license from D. Stempel AG, present owners of Kabel, ITC redesigned the original typeface as Rudolph Koch might have chosen to create his Kabel letterforms if the technology of film and phototypesetting had existed in his era. By shortening the ascenders of all the lower case characters and adjusting several characters, such as extending the cross stroke of the lower case "f", enlarging the rounded descender of the lower case "g", creating a slightly more extended lower case "a" and "s", and redrawing the angle and space in the lower case "e", it was possible not only to retain the original character of Kabel—but to create a much larger face, fuller in body and more in keeping with the large lower case "x" height style that is so popular today. Similar refinements have also been made in the capital letters. As with many metal type versions in the 20's and 30's that were made to imitate the original Kabel, there are today several film versions of it. But there is only one ITC Kabel and specifiers should check with their sources of typographic supply to be certain that the selection of Kabel is the one of their choice. And we hope that your choice will be ITC Kabel.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC KABEL BOLD

In the mid 1920's Rudolph Koch, famed German type designer, created what has long been considered to be one of the most uniquely styled sans serif typefaces ever designed...Kabel. The first weight was introduced by the Klingspor foundry in 1927. In 1975, under special license from D. Stempel AG, present owners of Kabel, ITC redesigned the original typeface as Rudolph Koch might have chosen to create his Kabel letterforms if the technology of film and phototypesetting had existed in his era. By shortening the ascenders of all the lower case characters and adjusting several characters, such as extending the cross stroke of the lower case "f", enlarging the rounded descender of the lower case "g", creating a slightly more extended lower case "a" and "s", and redrawing the angle and space in the lower case "e", it was possible not only to retain the original character of Kabel—but to create a much larger face, fuller in body and more in keeping with the large lower case "x" height style that is so popular today. Similar refinements have also been made in the capital letters. As with many metal type versions in the 20's and 30's that were made to imitate the original Kabel, there are today several film versions of it. But there is only one ITC Kabel and specifiers should check with their sources of typographic supply to be certain that the selection of Kabel is the one of their choice. And we hope that your choice will be ITC Kabel.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC KABEL ULTRA

In the mid 1920's Rudolph Koch, famed German type designer, created what has long been considered to be one of the most uniquely styled sans serif typefaces ever designed...Kabel. The first weight was introduced by the Klingspor foundry in 1927. In 1975, under special license from D. Stempel AG, present owners of Kabel, ITC redesigned the original typeface as Rudolph Koch might have chosen to create his Kabel letterforms if the technology of film and phototypesetting had existed in his era. By shortening the ascenders of all the lower case characters and adjusting several characters, such as extending the cross stroke of the lower case "f", enlarging the rounded descender of the lower case "g", creating a slightly more extended lower case "a" and "s", and redrawing the angle and space in the lower case "e", it was possible not only to retain the original character of Kabel—but to create a much larger face, fuller in body and more in keeping with the large lower case "x" height style that is so popular today. Similar refinements have also been made in the capital letters. As with many metal type versions in the 20's and 30's that were made to imitate the original Kabel, there are today several film versions of it. But there is only one ITC Kabel and specifiers should check with their sources of typographic supply to be certain that the selection of Kabel is the one of their choice. And we hope that your choice will be ITC Kabel.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC Kabel Book

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZab
cdefghijklmno
pqrstuvwxyz
1234567890
&!?¢$%£#&ß

ITC Kabel Medium

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZab
cdefghijklmno
pqrstuvwxyz
1234567890
&!?¢$%£#&ß

ITC Kabel Bold

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijkl
mnopqrstuv
wxyz123456
7890&/*¢$$
(£#&ß!?%)

ITC Kabel Ultra

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijkl
mnopqrstuv
wxyz123456
7890&/*¢$$
(£#&ß!?%)

Someone for Everybody

JEROME
SNYDER
ARTIST
WRITER
CRITIC
GOURMET
NOTARY
PUBLIC

ETC.

These words are for Jerome Snyder, whose untimely death has left a bottomless void—not only in the lives of his family and friends—but in the lives of everyone who was privileged to know him through the pages of the magazines and this publication in which his writings and illustrations continually affirmed his great wit and charm and eloquence.

Pictured at left is Jerry's letterhead, up to the words Notary Public. The "et cetera" is ours. It is meant to imply that beyond Jerry's professional accomplishments, there was a very special human being who enriched the lives of all of us who knew him personally.

Just how much we were affected by his gracious personality is reflected in the words expressed by his dearest friends, those who knew him best—and in a poem by his wife Gertrude, who knew him best of all. These words, and a retrospective of his work, are reproduced on the next few pages. They are both, the words and the pictures, only an inconclusive sampling that indicate, in some small measure, the extent of the feelings that everyone had for Jerry and that Jerry had for everyone.

The graphic arts is much poorer today for having lost one of its most eloquent and beloved spokesmen. Someone for everybody. Et cetera.

There may be some small consolation in the knowledge that, in the past, on some occasions, Jerry had expressed his preference for the way in which he would like to 'get off' this earth.

His script as it turns out was accurate almost to the most minute detail. He died, as he had said he preferred to—playing football in Central Park.

Now I find small comfort and consolation in his fulfillment prophecy. His timing was rotten. He jumped the gun by many years—and I'm angry.

But then he always was a man ahead of his time. In matters large and small.

As an artist, his unique perception and style set new directions and set new standards. I recall us lesser talents being startled and intrigued back in the late 40s when his work was beginning to enjoy public view.

He was a women's liberationist before women were. Indeed—as far back as the late 30s—he and Gertrude were thoroughly discussing the subject even before their marriage.

He worked at and was a champion of Black civil rights in the 30s.

He fought Fascism 'prematurely,' as we used to say. And was one of the first enlistees in World War II—although he was technically exempt as a married man and, additionally, was involved with Gertrude in a major Government Art Project.

He was always an extremely sophisticated political observer. He predicted that the early Israeli victories would not add to solutions in the Middle East, and was surely one of the first to see the folly of our involvement in Vietnam.

In smaller items, he must have been the first sophisticate to wear blue jeans and denim worker's clothes, recognizing the high fashion potential 20 years ago and predicting the denim fashion revolution.

He imported the first Lambretta scooter from Italy and was the first father to strap his two boys on with him.

Surely he was the first gourmet cook on the block, and I managed to sample his creations with great delight and regularity.

The scope of his thinking and his brilliance were staggering.

And he was something else.

He was most modest. In all the years of close association I never heard Jerry talk about his work—when, of course, he had every right to. Instead, he would talk or write about an injustice or a contradiction or a dishonesty in the human condition about us. He managed to find humor and irony in man's foibles with uncanny perception and insight.

Every moment of his life was occupied with work or the pursuit of even more knowledge, and yet he made time for those with problems. Jerry managed more time for more people with more problems than anyone I know. What seems more to the point was the fact that he was uniquely qualified to get into people's problems.

In an avalanche of condolence letters to the Snyder family which Gertrude let me read, there was a recurring theme: Jerome's helpfulness, thoughtfulness, kindness—and words like warmth, consideration, and humanity were sprinkled liberally throughout these notes of sympathy.

That Jerry Snyder was a unique and extraordinary man borders on understatement. He was indeed a Renaissance Man of sorts as his letterhead attests.

And all of it self-made. A fully educated man, with no formal education to speak of. A magnificent and creative artist—self-taught. A sought-after writer who could turn a phrase as few could.

Fifteen minutes with him and you knew you were in the presence of a man of stunning wisdom, wit, and perception. Imagine how stimulating a quarter of a century of Jerry Snyder could be.

I enjoyed and was flattered and honored by a most intimate relationship with Jerry for over 25 years. We were the best and closest of friends. A friendship that was precious then and cherished now.

We shared problems, exchanged ideas, took a collectively dismal and cynical view of the world around us—while we laughed a lot. Optimistically.

He made me think better than I thought I could think. He opened my eyes and sharpened my focus on events that were blurred to me. His brilliance and profundity never ceased to startle and amaze me.

But always he made me laugh. No one could make me laugh as he did. It is a commodity that will be in short supply, starting now.

Gertrude, Rowan, and Todd Synder—and I would also include the entire human race—became all the poorer that unhappy Sunday. And surely New York City, the Transit authorities, The New York Public Library, The Sanitation Department, The Police, Network & Local TV Newscasters who mispronounce words, the Airlines, the Park Department, our Museums—all who have felt the lash of his tongue or the incisiveness of his ideas, his thoughtfulness and his helping hand, as deserved, in his self-appointed role of 'Ombudsman' for the City—all will be morally, spiritually, and intellectually impoverished by Jerry's absence.

It was beautifully put yesterday by a friend: "He was," she said, "a 60-year old with so much potential."

LOU DORFSMAN

For the last ten years I've eaten more meals with Jerome Snyder than with any other human being with the possible exception of my wife.

In the course of doing a column we wrote together, we had a siege of absolutely terrible food. In most cases the only redeeming factor was the pleasure of Jerome's company. Our temperaments were so different he'd drive me crazy with his attention to detail. He was so incredibly stubborn, and could never make a move at any pace but his own. And I finally understood what that was all about. He really cared so much about things that he was incapable of short-changing anything he committed himself to. From a conversation, to one of the drawings he was forever working on into the night. His skin seemed abrasive, but it was all show. He could be pierced by a glance. He was a totally soft touch. Jerome was a man of boundless generosity and he was well used in the world. He really believed in rationality of life and of people and it may have been one of the few things he was wrong about. Life isn't rational and neither is death.

I'm saddened by the thought that I'll miss Jerome for the rest of my life. But I'm deeply grateful for the privilege of having shared our time together.

MILTON GLASER

I first became aware of Jerome in 1949 when my daughter Lisa and his daughter Rowan attended a school uptown. They were both little tots and, later, they would attend the Bank Street School which happened to be next door to our building.

And it was for this Bank Street School one Christmas celebration that Jerome had drawn a Christmas poster. It was a Christmas poster that was more "Christmas" than any poster I've ever seen. And I fell in love with him.

I'm an actor, and it was a period in my life when I was blacklisted. My friend Milton Berle had a TV show and I couldn't get on that show—I was blacklisted in TV, movies, and radio. I had some jobs on Broadway and then I got a very big job at the Metropolitan Opera House. I mention all these credits because Jerome and Gertrude shared in all this with me. And one day he said, "Listen." He said, "You know, actors don't advertise enough. You should have posters, send them out so that people know all about you." So I said, "What kind of a poster would you suggest?" And he said, "I'll do you a poster that'll get you off the black list."

I didn't want to discourage him. I didn't want to say, "Listen, Milton Berle can't get me off the black list." But I go along with a joke. So he did me a poster. It was the character I played at the Metropolitan Opera, and he and Gertrude worked on it so beautifully and we got out about a thousand of them and it didn't get me off the black list but I was *hanging*. Fact, I am hanging in hundreds of offices all over the country—agents, producers, big, small, medium cities.

As I say, I don't think I got any jobs, but one day they were casting "Once Upon A Mattress" and the agent of the lyric writer was sitting discussing who would play the mute king in "Once Upon A Mattress." And Marshall Barer, who was the lyric writer, said, how about Jack Gilford—looking at the poster behind this lady. And that's how I got into "Once Upon A Mattress." But even having gotten into "Once Upon A Mattress," the black list was still on so Jerome said, "We'll do you a poster of the king that nobody will forget." Well, we, they, Gertrude and Jerome, did this poster and we got out seven hundred and fifty of them. I didn't get off the black list anyhow, but I did get jobs because "Mattress" led to a very wonderful industrial show. The industrial show led to "The Tenth Man" and so forth and so on.

And I like to think that as an actor I probably had the best art director in the business.

JACK GILFORD

I know Jerome and Gertrude Snyder about four or five years. I think it's the fastest, fast friendship on record.

Jerome was impatient with appreciation of Jerome. He had no room for that because he was too involved in appreciating just about everyone and everything else in the world.

Gertrude and Jerome and I have been an editorial workshop, meeting weekly, and sometimes more often than weekly, for about a year, give or take. We got a couple of projects together. We also came up with more ideas than could be accommodated. Not only in the currently restrained size of the New York Public Library system, but in its original size. All of those ideas which required people to achieve more than they thought they could.

Jerome was constantly cynical about what people would try to do and constantly ready to challenge them to do more. He used, I think, as his example for what people could do, one person—Jerome Snyder—because he could do it.

And he knew if he could, we could, which is the thing I think that perhaps more than anything we can take from our association together.

MILL ROSEMAN

SEYMOUR CHWAST FELT THAT A PICTURE WOULD SPEAK MORE ELOQUENTLY THAN WORDS

Lou Dorfsman mentioned how much he loved Jerry's cooking.

I think Lou is the only known friend of Jerry's who ever put salt in his bouillabaisse.

Jerry and I knew each other for 25 years. And all that time we kind of enjoyed a unique love affair. I've always been in love with his eloquence. And he's always been in love with my silence. We would hold long conversations. He would talk and I would listen. We both had a great fondness for words. Jerry expressed his words verbally. He had a great wit and humor and knowledge and eloquence that were obvious in the way he wrote and spoke. He loved the way I expressed words visually, giving them more meaning through graphic symbolism.

Lately, we had been working closely together on U&lc, and the combination of the visual and the verbal was an exciting and stimulating experience for me. Our little newspaper will never be the same without Jerry. His loss will be sorely felt by each and all our readers.

Because of this love of words and visual interpretation, Jerry was very much involved with the Public Library and its picture collection. I think it would be appropriate if all of you people out there made a donation, in his name, to help keep the New York Public Library alive.

I have a cherished little memory of Jerry. My wife and I were in Paris. We were walking across Le Pont Neuf towards the Louvre and the Tuileries Gardens. About 300 yards in front of me I saw a figure who must have been, at that distance, about a half-inch high. He was throwing an object to somebody who was a quarter of an inch high. I said to my wife, "I don't know who that quarter of an inch character is, but that's Jerry Snyder throwing a football. Only Jerry would have the chutzpah to play football in that fantastic setting." As we got closer, sure enough, it was Jerry, throwing the football to his son, Todd.

I think, at this moment, Jerry is up there teaching my wife how to finger the laces on his ever-present football.

HERB LUBALIN

I met Jerome Snyder five years ago completely by chance. I had an ad in the Village Voice offering my services as a typist. Jerome Snyder called me up to see if I would type the Underground Gourmet column for him. And when he called me I was very excited that Jerome Snyder was calling me. He questioned me on whether my spelling was all right, how my grammar was, whether I would hand a piece in on time. I told him that I would. And I started to type for him every couple of weeks. Every time I would see him and pick up a piece or bring a piece back to him, he would talk with me. And I realized that he was just a remarkable person unlike anyone I had ever met before.

After a few months, he asked me if I was interested in doing some research with him putting together a cookbook of recipes from the restaurants that he had been exploring with Milton Glaser. And I was sort of, I was completely bowled over because it was more trust and more faith than anyone had ever put in me until that point. And whenever I was falling down and discouraged he was always behind me, cheering me on and saying you know, things weren't always as bad as I thought they were. He always used to give me lectures. We would have phone conversations and he would give me a long talk and say, "Well, that's lecture #397. You know, you can file that one away." And I hope that I have all of the information that he gave me.

I think Jerome knew something about life that we all can only just try to grasp. He loved people and he loved life and he was always, always giving himself. I just can't believe how much he would give to people and how he would talk to people on the street, in the restaurants, everywhere. He was the most giving person I ever met. And he cared about people in a real way. It went to the details of their lives. And he cared about survival, he cared about survival in New York. And I think he helped a lot of people to make a better city. What Milton found difficult about Jerome—his attention to detail—I found really remarkable. That to me was just so incredible how he would put so much attention into a drawing of an apple. I just want to say one more thing about the last time I spoke with Jerome by phone last Friday night. I knew that he was working and so I didn't want to keep him for too long. I told him the business information that I had to tell him. And then I was ready to get off the phone. But he kept me on and on. He asked me questions about what I was doing and what I was reading, what I was thinking. And he had, you know, a response for everything that I had to say. And he told me—he *thanked* me for calling him. He said he'd been trying to reach me for a couple of days and that he'd been worried about me because he hadn't reached me at work and the operator had told him that my home phone was disconnected, which it wasn't. But he said, "Joyce, I worry about you, and I want to know that you're okay." And I told him I was okay. And that I really appreciated all of the concern and all of the energy that he had given me. And I'm glad that I got to say that to him. I'm just really happy.

JOYCE ZONATA

I've known Jerry Snyder for 20 years. Seen him about 3 times a year, maybe. That's all. But those 60 times I've talked to him were the most interesting 60 discussions of my life. I'd walk away from him refreshed, excited, exhilarated. Always.

Jerry was one of those people who just lived to go around and taste everything. There was no subject that he didn't like to take a sip of and, if it tickled his palate, he'd drink it in.

"George, in your opinion, which of Alexander's generals showed the greater initiative in replacing him as number 1 man in the Hellenistic world?"

"George, did you hear about the new developments in lead isotope research?" (I hadn't.)

"George, do you really think Japanese Tsuba sword handles are in *any* way comparable to Chinese furniture design of the 15th Century?"

"George, I've studied the proper drop-back techniques for a quarterback and it seems to me that John Brodie is always a *half* step off in his set up."

His mind was so hungry, and his heart so beautiful. He knew and wanted to know everything. He never bragged, but he had the right to. And he talked to you about everything with that grin of his. The fact that he spent *any* time talking to many of us about what interested him was *his* tribute to us.

GEORGE LOIS

This is a tale of two letters.

The first was on Jerome's much-mentioned letterhead. It said Jerome Snyder, artist, designer. Its date June 23, 1971, and I had just been sentenced to prison. And it said:

"Dear Ralph: The Supreme Court's decision to render no decision and its consequent penalty for you affected me, as I'm sure it did many people, with a mixture of feelings. Anger, to be sure, outrage and, especially for me, despair. The outrage, because the case was unjust and vindictive from its very inception. Despair because the law is so rigid and justice so slow to correct its own patent errors. If writers, artists, photographers, designers and anybody else who believes in freedom of the press do nothing else, they should make their feelings known together and publicly. I can only hope that we can invoke some hand of mercy that will reduce, if not completely lift, an unjust sentence.

"Somehow, in trying moments, everything one wants to say and say sincerely comes out sounding platitudinous. Yet, I do want to say that I admire your courage and tenacity. I think you've fought an important fight in the noblest of causes and, if you've lost, you have not lost in vain."

I might add that all during the period I was in prison, and long after when a lot of people had forgotten about the case and the backslapping and support, Jerome kept sending me letters which meant a great deal to me.

I said this was the story of two letters, and the second is one that I sent to Jerome. It was just a postcard, and it said, very recently, "Dear Jerome: I've been meaning for the longest while to drop you a note and thank you for the lovely drawings that you've been contributing to our publication lately. I must say they're certainly among the things that I'm most proud to publish." Unfortunately, I didn't mail it until this past Sunday.

RALPH GINZBURG

It was in the late 40s when I first was lucky enough to see a beautiful piece of work by Jerome when he was doing the humorous, designy, jewel-like things. I was so amazed by them that every time they appeared, I would question my friends about them. And some of my friends knew a lot of other people like Lou Dorfsman and Herb Lubalin. We had all graduated from school together. And through Lou, late in the 40s, I met Jerome. Little did I realize what an impact this was going to have on me.

I was in design, in advertising, which wasn't my real love, but Jerry happened to know what my real love was. And there was about as much chance in the early 50s of accomplishing this kind of goal as a snowball in hell, so to speak. To become a "wildlife artist" at that time was just unheard of, because there probably was less than one man in the country who was doing it.

But Jerome changed my whole life, really. And he knew it. I've always been grateful to him for it. For when he became the Art Director for Sports Illustrated, he gave me an opportunity, finally, to little-by-little do things that would come to public attention. Here was a man who not only was a marvelous artist and human being, but I tell you I felt a little child-like in his presence because he had such a wide knowledge of so very many things.

Jerry Snyder's been close. We've seen each other a lot over the past 25 years—not every day, not every week, but maybe once every two or three months. "So, Jerry," I'd say, "I admire your enormous brilliant energy and your interest, your tremendous curiosity in so many channels." I said, "I feel like I'm going down a straight little narrow road—I've only specialized in this, and I know only this—but I admire you." So he said, "Well, I'm a jack-of-all-trades and a master of none." And I said, "No, you're a jack-of-all-trades and a master of them all."

That's my memory of Jerry Snyder. I love him. He was a beautiful, beautiful person.

ARTHUR SINGER

I'm writing this about one of Jerry's first loves. Football. The oldest touch football player in the world. He played the game hard, the way he lived his life. To the fullest.

Jerry brought many humorous incidents to Central Park. He may have been passing the football in France, but he learned *how* to pass it in Sheep Meadow. And when you think back on him bending over that football to hike it to the quarterback, and the quarterback's standing there waiting, and Jerome saying, "Will you please hurry. I'm getting dizzy," you realize that he put football—as his life—in a solid perspective. He doesn't—he's very—I keep talking in the present tense, but I can't help it—I really don't know exactly how to put it. It's a shame because he was always after me and everyone else in the park to express ourselves to the best of our ability.

As for his words, his love of words held his love of life—he was a beautiful person. He inspired everyone at the football field. It's going to be very difficult to play ball in Sheep Meadow without having Jerry Snyder around any more. I'm sure anyone who's ever played ball with him will feel the same way. It's just a rotten shame that a man like this had to leave us when he did. But I know one thing—he left with a winning attitude all the way.

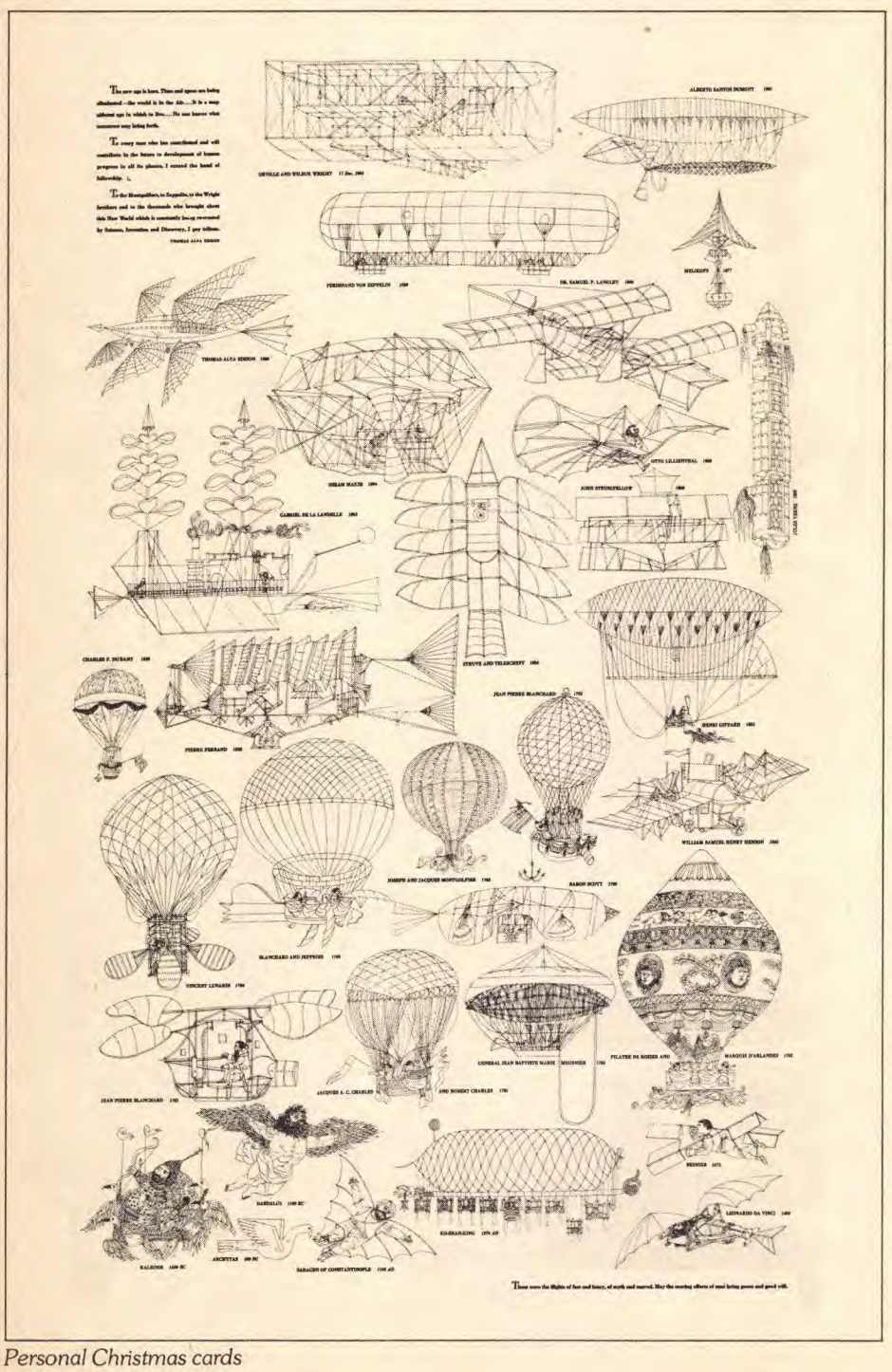
JAN WAGGE

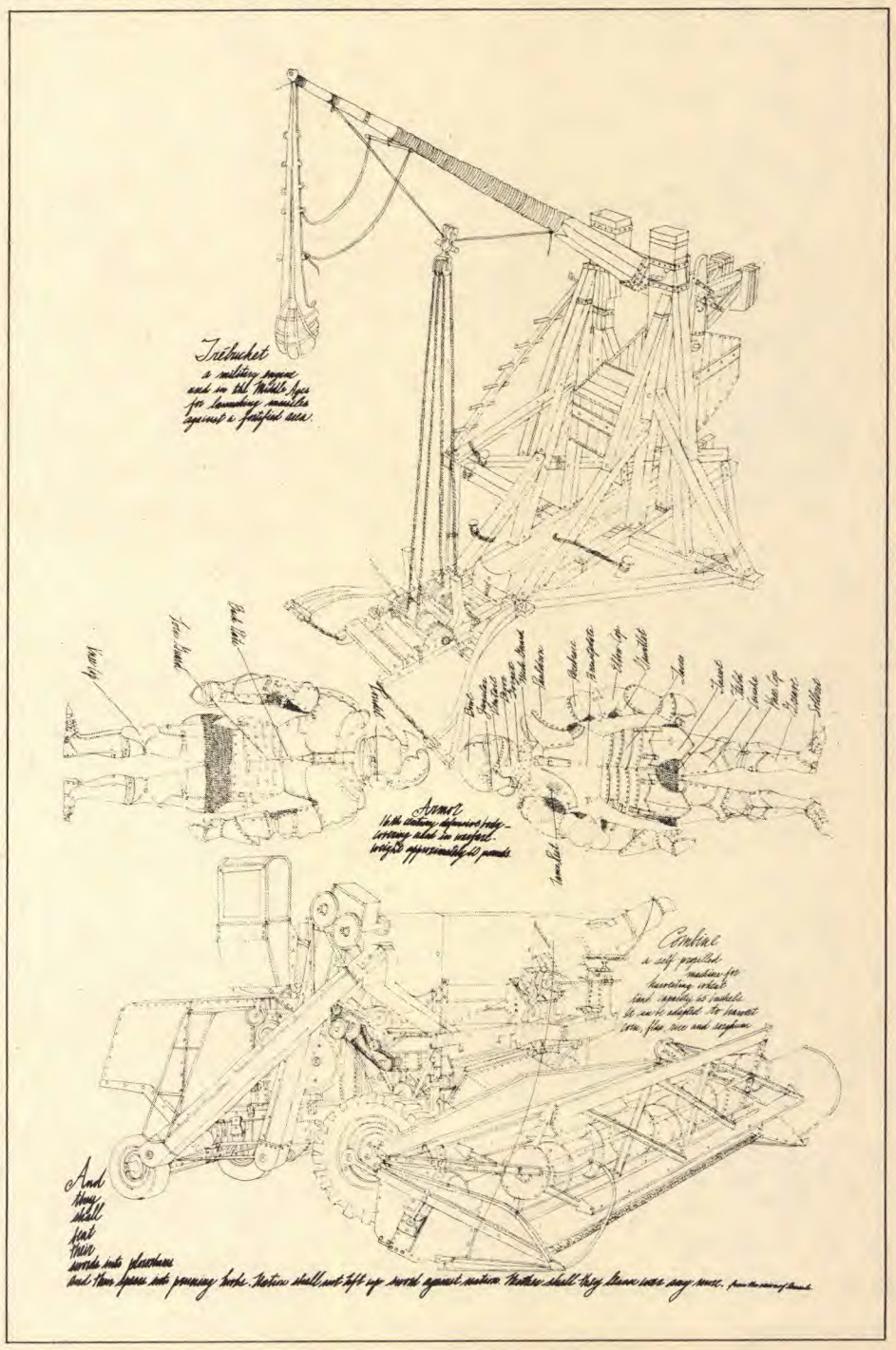
Album Cover for Columbia Records

Personal Christmas cards

Xmas Card for Scientific American

Illustration for trade advertisement for CBS Radio Network

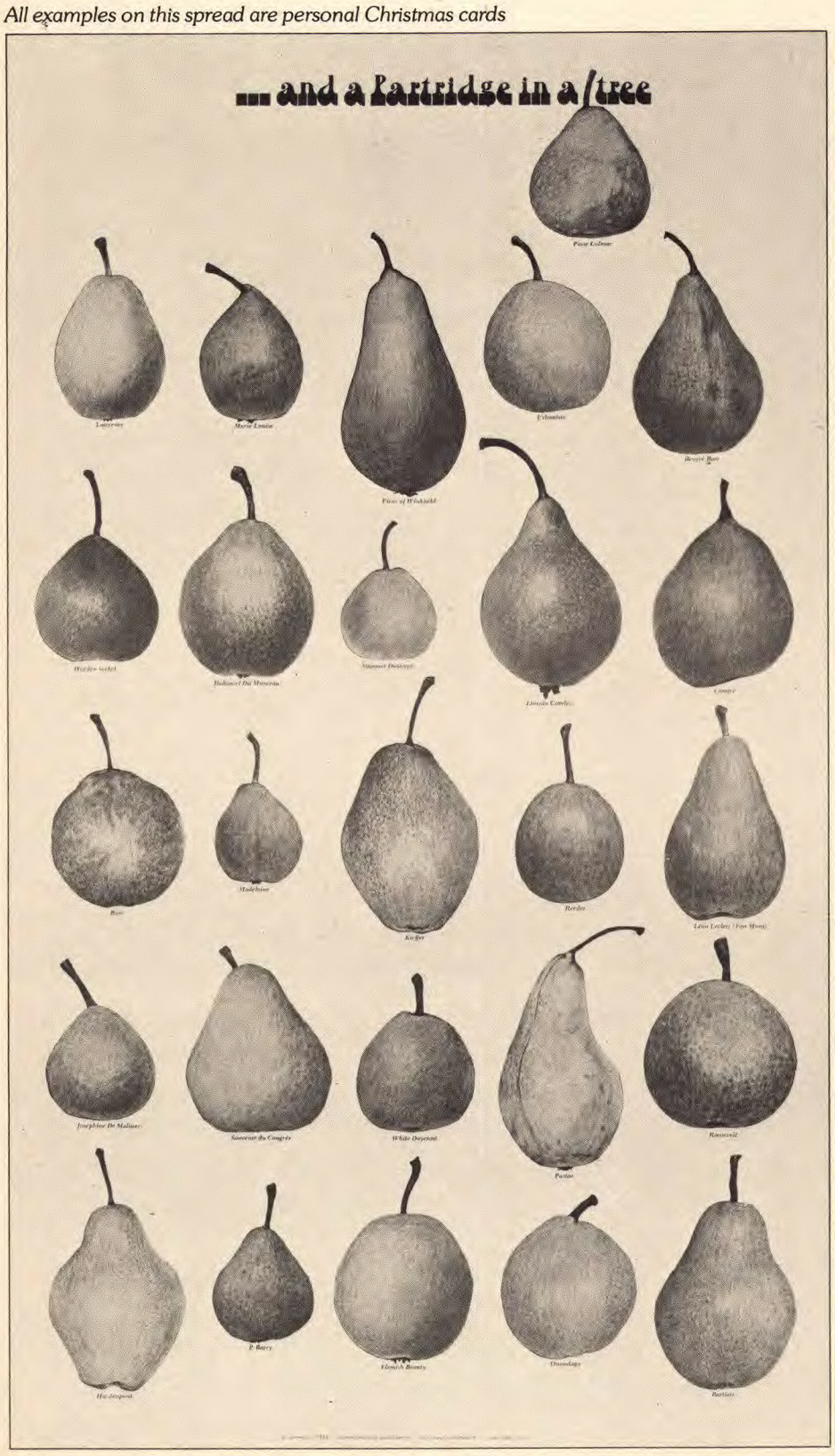


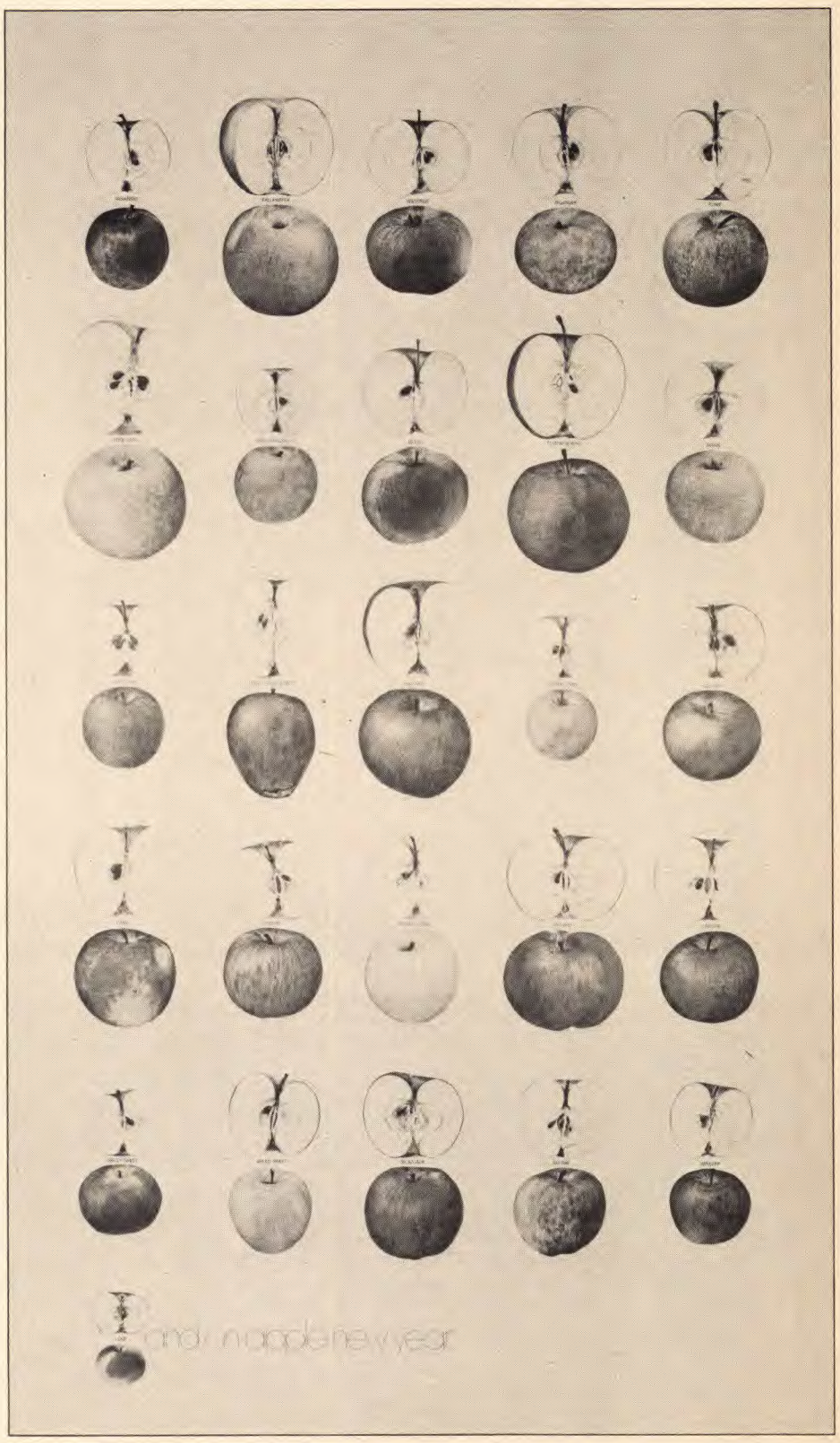


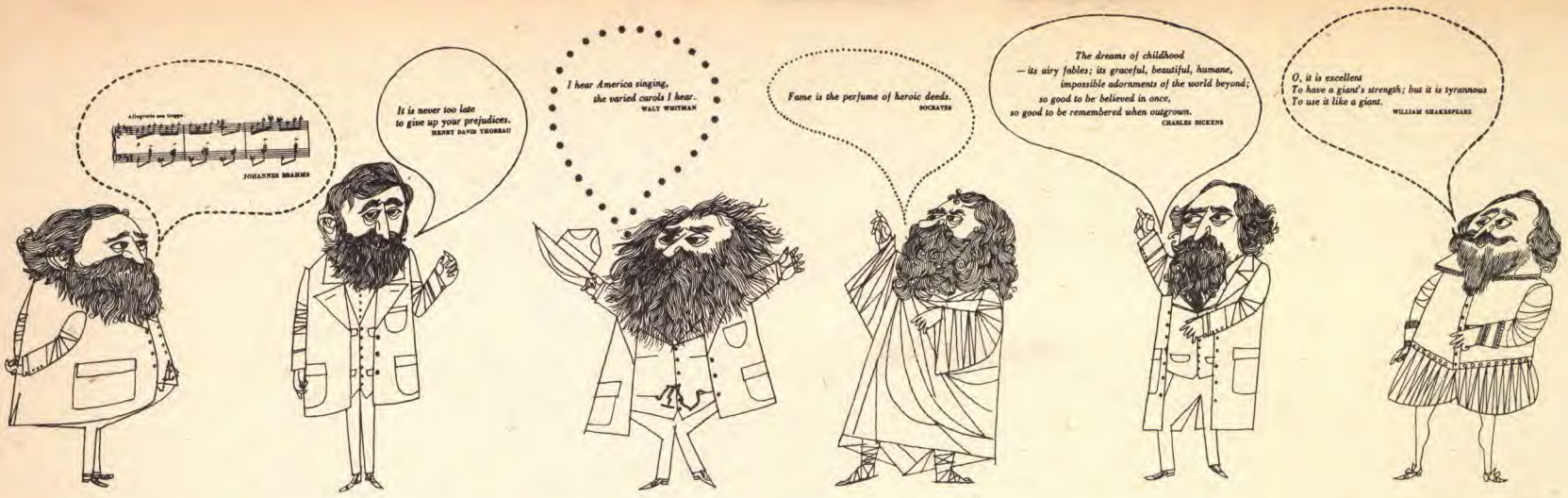
Personal Christmas cards

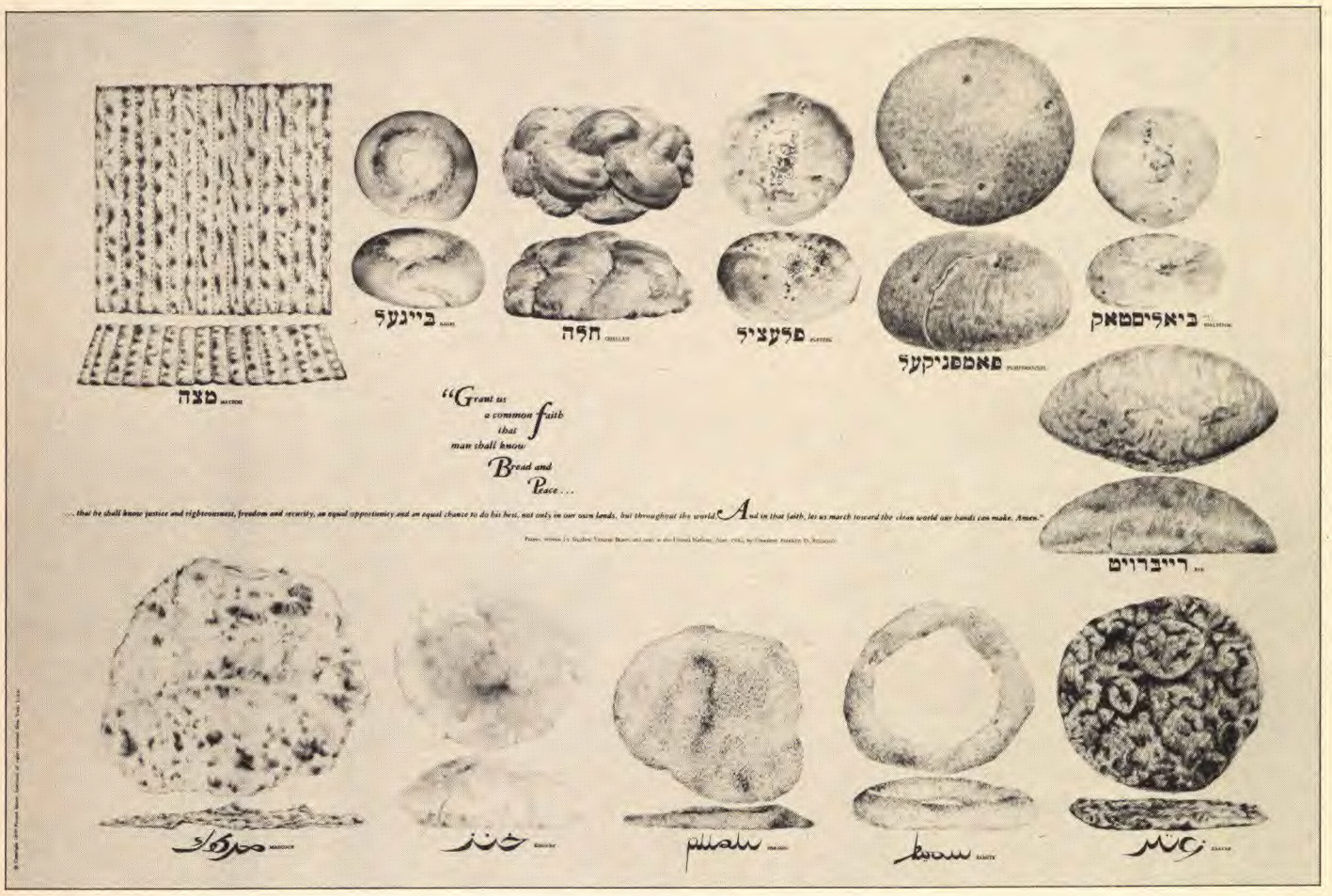
A RANDOM SELECTION OF ADAGES, APHORISMS, MAXIMS, ALL TO MAKE A PROVERBIAL MERRY CHRISTMAS

All examples on this spread are personal Christmas cards






Allegretto con troppo
JOHANNES BRAHMS
It is never too late
to give up your prejudices.
HENRY DAVID THOREAU
I hear America singing,
the varied carols I hear.
WALT WHITMAN
Fame is the perfume of heroic deeds.
SOCRATES
The dreams of childhood
— its airy fables; its graceful, beautiful, humane,
impossible adornments of the world beyond;
so good to be believed in once,
so good to be remembered when outgrown.
CHARLES DICKENS
O, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.
WILLIAM SHAKESPEARE


מצה MATZOH
בייגעל BAGEL
חלה CHALLAH
פלעציל PASTRY
פאמפניקעל PUMPERNICKEL
ביאליסטאק BIALISTOK
רייברויט RYE
"Grant us
a common faith
that
man shall know
Bread and
Peace...
...that he shall know justice and righteousness, freedom and security, an equal opportunity and an equal chance to do his best, not only in our own lands, but throughout the world. And in that faith, let us march toward the clean world our hands can make. Amen."

In Memorium

He broke his promise to wait for me. He found
his way alone for me to be alone.
Alone our sons surround their grief; the mound
of loneliness a massive shroud, chance-sewn,

a ghastly joke, a yoke forever mine.
Beloved mate, my dearest dear, this year
today, I, too have died; I ache, I find
there's no such day, tomorrow; all my tears

cannot admit you to the promised land
for which you lived, for which you'd planned. A nan-
no second lapse of beat becomes a man-
datory span for us, alone, a pan-

orama, paining, lacking contour, cross-
ing depths of grief which cannot equal loss.

GERTRUDE GOODRICH SNYDER

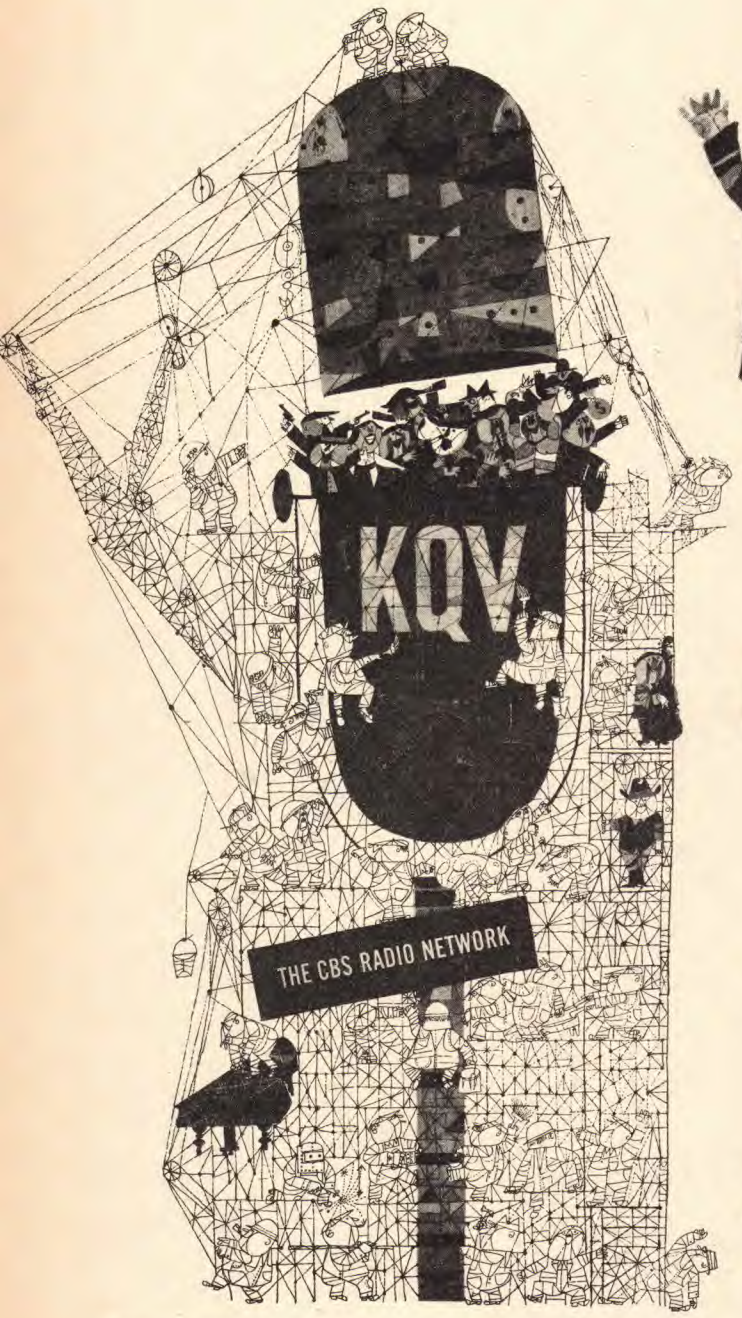
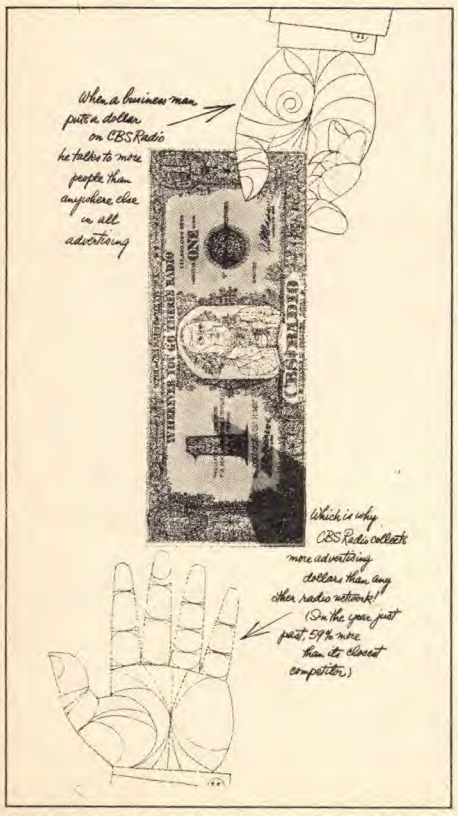


Illustration for Ciba Pharmaceutical Company



Illustrations for trade advertisements for CBS Radio Network

ITC TYPEFACE DIRECTORY 1976

International Typeface Corporation
216 E. 45TH STREET
NEW YORK, NEW YORK 10017
(212) 371-0699

This first ITC Typeface Directory has been prepared to help type specifiers locate the availability of ITC typefaces on machines and materials manufactured by ITC Subscribers throughout the world.

All currently available ITC text typefaces are shown on pages 3a to 7a. All examples have been set in 14 point size with one point of leading added. Text typefaces are normally available in sizes starting at approximately 6 point.

Not all ITC typefaces, however, are available from all ITC Subscribers. The chart on pages 8a-15a, therefore, lists all ITC text and display typefaces available on equipment and materials manufactured by ITC Subscribers.

The chart is quite simple. It lists all Subscribers to ITC, the names of their equipment or products and the royalty classification of the equipment for which typefaces have been licensed by ITC. Below each listing is indicated the availability of each ITC typeface shown in the left column. All currently available typefaces are indicated by a solid (filled in) circle, while an outline circle indicates those typefaces which are in the process of preparation by the manufacturer. Transfer letters are represented by solid and outline triangles.

The next ITC Typeface Directory will be published in July, 1977.

© Copyright 1976 International Typeface Corporation

Printed in U.S.A.

ITC American Typewriter
Avant Garde Gothic
ITC Bauhaus

ITC American Typewriter Light

Excellence in typography is the res ult of nothing more than an attitu de. Its appeal comes from the unde rstanding used in planning; the de

ITC American Typewriter Med.

Excellence in typography is the r esult of nothing more than an atti tude. Its appeal comes from the u nderstanding used in planning; t

ITC American Typewriter Bold

Excellence in typography is th e result of nothing more than an attitude. Its appeal comes fr om the understanding used in

ITC American Typewriter Light Condensed

Excellence in typography is the result of noth ing more than an attitude. Its appeal comes from the understanding used in planning; th e designer must care. In contemporary typ

ITC American Typewriter Medium Cond.

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in planning; the designer must care. In contemporary ty

ITC American Typewriter Bold Cond.

Excellence in typography is the result of n othing more than an attitude. Its appeal co mes from the understanding used in plann ing; the designer must care. In contempor

Avant Garde Gothic Demi-Bold

Excellence in typography is the r esult of nothing more than an att itude. Its appeal comes from the understanding used in planning

Avant Garde Gothic Bold

Excellence in typography is the result of nothing more than an a ttitude. Its appeal comes from t he understanding used in plann

Avant Garde Gothic Book Condensed

Excellence in typography is the result of no thing more than an attitude. Its appeal co mes from the understanding used in plan ning; the designer must care. In contempo

Avant Garde Gothic Medium Condensed

Excellence in typography is the result of n othing more than an attitude. Its appeal c omes from the understanding used in pla nning; the designer must care. In contem

Avant Garde Gothic Demi Condensed

Excellence in typography is the result of nothing more than an attitude. Its appea l comes from the understanding used in planning; the designer must care. In con

Avant Garde Gothic Bold Condensed

Excellence in typography is the result of nothing more than an attitude. Its appea l comes from the understanding used in planning; the designer must care. In con

Avant Garde Gothic Extra Light

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the unde rstanding used in planning; the d

Avant Garde Gothic Book

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the unde rstanding used in planning; the de

Avant Garde Gothic Medium

Excellence in typography is the re sult of nothing more than an attitu de. Its appeal comes from the un derstanding used in planning; the

ITC Bauhaus Light

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in planning; the designer must car

ITC Bauhaus Medium

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in planning; the designer must car

ITC Bauhaus Demi

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in planning; the designer must car

ITC Bauhaus Bold

Excellence in typography is the resul t of nothing more than an attitude. I ts appeal comes from the understan ding used in planning; the designe

ITC Bookman Light

Excellence in typography is the res ult of nothing more than an attitu de. Its appeal comes from the unde rstanding used in planning; the de

ITC Bookman Medium

Excellence in typography is the r esult of nothing more than an atti tude. Its appeal comes from the u nderstanding used in planning; t

ITC Bookman Demi

Excellence in typography is the re sult of nothing more than an attit ude. Its appeal comes from the un derstanding used in planning; the

ITC Bookman Bold

Excellence in typography is the result of nothing more than an a ttitude. Its appeal comes from t he understanding used in plann

ITC Bookman Light Italic

Excellence in typography is the re sult of nothing more than an attitu de. Its appeal comes from the und erstanding used in planning; the

ITC Bookman Medium Italic

Excellence in typography is the r esult of nothing more than an att itude. Its appeal comes from the understanding used in planning

ITC Bookman Demi Italic

Excellence in typography is the r esult of nothing more than an att itude. Its appeal comes from the understanding used in plannin

ITC Bookman Bold Italic

Excellence in typography is t he result of nothing more than an attitude. Its appeal comes f rom the the understanding us

ITC Century Book

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the under standing used in planning; the desig

ITC Century Book Italic

Excellence in typography is the res ult of nothing more than an attitu de. Its appeal comes from the unde rstanding used in planning; the des

ITC Century Ultra

Excellence in typography is th e result of nothing more than an attitude. Its appeal comes f rom the understanding used i

ITC Century Ultra Italic

Excellence in typography is t he result of nothing more than an attitude. Its appeal comes from the understanding used

ITC Cheltenham Book

Excellence in typography is the result o f nothing more than an attitude. Its appe al comes from the understanding used i n planning; the designer must care. In c

ITC Cheltenham Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appea l comes from the understanding used in planning; the designer must care. In con

ITC Cheltenham Ultra

Excellence in typography is the r esult of nothing more than an att itude. Its appeal comes from the understanding used in planning;

ITC Cheltenham Ultra Italic

Excellence in typography is the r esult of nothing more than an at titude. Its appeal comes from th e understanding used in planni

ITC Bauhaus
ITC Bookman
ITC Century
ITC Cheltenham

Friz Quadrata
ITC Garamond
Korinna
ITC Lubalin Graph

Friz Quadrata

Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designer

Friz Quadrata Bold

**Excellence in typography is the res
ult of nothing more than an attitud
e. Its appeal comes from the unde
rstanding used in planning; the de**

ITC Garamond Book

Excellence in typography is the resul
t of nothing more than an attitude. It
s appeal comes from the understandin
g used in planning; the designer mus

ITC Garamond Book Italic

*Excellence in typography is the resul
t of nothing more than an attitude. It
s appeal comes from the understandi
ng used in planning; the designer mu*

ITC Garamond Ultra

**Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from the
understanding used in planning;**

ITC Garamond Ultra Italic

***Excellence in typography is the re
sult of nothing more than an atti
tude. Its appeal comes from the u
nderstanding used in planning;***

Korinna

Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designer

Korinna Bold

**Excellence in typography is the resu
lt of nothing more than an attitude.
Its appeal comes from the understa
nding used in planning; the designe**

Korinna Extra Bold

**Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designer**

Korinna Heavy

**Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from the
understanding used in planning;**

ITC Lubalin Graph Extra Light

Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from th
e understanding used in planni

ITC Lubalin Graph Book

Excellence in typography is the r
esult of nothing more than an attit
ude. Its appeal comes from the u
nderstanding used in planning; t

ITC Lubalin Graph Medium

Excellence in typography is th
e result of nothing more than a
n attitude. Its appeal comes fro
m the understanding used in pl

ITC Lubalin Graph Demi

Excellence in typography is th
e result of nothing more than a
n attitude. Its appeal comes fro
m the understanding used in pl

ITC Lubalin Graph Bold

**Excellence in typography is th
e result of nothing more than a
n attitude. Its appeal comes fro
m the understanding used in pl**

ITC Newtext Light

Excellence in typography is the r
esult of nothing more than an at
titude. Its appeal comes from th
e understanding used in plannin

ITC Newtext Book

Excellence in typography is the r
esult of nothing more than an at
titude. Its appeal comes from th
e understanding used in plannin

ITC Newtext Regular

**Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from th
e understanding used in planning**

ITC Newtext Demi

**Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from th
e understanding used in planning**

ITC Newtext Light Italic

*Excellence in typography is the r
esult of nothing more than an at
titude. Its appeal comes from th
e understanding used in plannin*

ITC Newtext Book Italic

*Excellence in typography is the r
esult of nothing more than an at
titude. Its appeal comes from th
e understanding used in plannin*

ITC Newtext Regular Italic

***Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from th
e understanding used in planning***

ITC Newtext Demi Italic

***Excellence in typography is the r
esult of nothing more than an at
titude. Its appeal comes from th
e understanding used in plannin***

ITC Serif Gothic Light

Excellence in typography is the resul
t of nothing more than an attitude. It
s appeal comes from the understandi
ng used in planning; the designer must

ITC Serif Gothic Regular

Excellence in typography is the resu
lt of nothing more than an attitude. It
s appeal comes from the understan
ding used in planning; the designer

ITC Serif Gothic Bold

**Excellence in typography is the resu
lt of nothing more than an attitude.
Its appeal comes from the understa
nding used in planning; the designe**

ITC Serif Gothic Extra Bold

**Excellence in typography is the resul
t of nothing more than an attitude. It
s appeal comes from the understan
ding used in planning; the designer**

ITC Serif Gothic Heavy

**Excellence in typography is the res
ult of nothing more than an attitud
e. Its appeal comes from the under
standing used in planning; the desi**

ITC Serif Gothic Black

**Excellence in typography is the resu
lt of nothing more than an attitude.
Its appeal comes from the understa
nding used in planning; the designe**

ITC Souvenir Light

Excellence in typography is the result of n
othing more than an attitude. Its appeal c
omes from the understanding used in pla
nning; the designer must care. In contem

ITC Souvenir Medium

**Excellence in typography is the result
of nothing more than an attitude. Its ap
peal comes from the understanding us
ed in planning; the designer must care.**

ITC Souvenir Demi

**Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designer**

ITC Souvenir Bold

**Excellence in typography is the re
sult of nothing more than an attit
ude. Its appeal comes from the un
derstanding used in planning; th**

**ITC Newtext
ITC Serif Gothic
ITC Souvenir**

ITC Souvenir
ITC Tiffany
ITC Zapf Book

ITC Souvenir Light Italic

*Excellence in typography is the result of n
othing more than an attitude. Its appeal c
omes from the understanding used in pla
nning; the designer must care. In contem*

ITC Souvenir Medium Italic

***Excellence in typography is the result
of nothing more than an attitude. Its ap
peal comes from the understanding us
ed in planning; the designer must care.***

ITC Souvenir Demi Italic

***Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designer***

ITC Souvenir Bold Italic

***Excellence in typography is the re
sult of nothing more than an attit
ude. Its appeal comes from the un
derstanding used in planning; th***

ITC Souvenir Bold Outline

Excellence in typography is the r
esult of nothing more than an att
itude. Its appeal comes from the
understanding used in planning;

ITC Tiffany Light

Excellence in typography is the re
sult of nothing more than an attit
ude. Its appeal comes from the un
derstanding used in planning; th

ITC Tiffany Medium

Excellence in typography is the
result of nothing more than an a
ttitude. Its appeal comes from the
understanding used in planning

ITC Tiffany Demi

Excellence in typography is th
e result of nothing more than a
n attitude. Its appeal comes fro
m the understanding used in pl

ITC Tiffany Heavy

**Excellence in typography i
s the result of nothing mor
e than an attitude. Its appe
al comes from the understa**

ITC Zapf Book Light

Excellence in typography is the res
ult of nothing more than an attitud
e. Its appeal comes from the unders
tanding used in planning; the desig

ITC Zapf Book Medium

Excellence in typography is the res
ult of nothing more than an attitud
e. Its appeal comes from the under
standing used in planning; the desig

ITC Zapf Book Demi

**Excellence in typography is the r
esult of nothing more than an atti
tude. Its appeal comes from the u
nderstanding used in planning; t**

ITC Zapf Book Heavy

**Excellence in typography is the r
esult of nothing more than an atti
tude. Its appeal comes from th
e understanding used in plannin**

ITC Zapf Book Light Italic

*Excellence in typography is the resul
t of nothing more than an attitude. It
s appeal comes from the understan
ding used in planning; the designe*

ITC Zapf Book Medium Italic

*Excellence in typography is the resu
lt of nothing more than an attitude. I
ts appeal comes from the understan
ding used in planning; the designe*

ITC Zapf Book Demi Italic

***Excellence in typography is the res
ult of nothing more than an attitud
e. Its appeal comes from the unde
rstanding used in planning; the de***

ITC Zapf Book Heavy Italic

***Excellence in typography is the r
esult of nothing more than an atti
tude. Its appeal comes from the u
nderstanding used in planning; t***

	ITC SUBSCRIBERS:	ADDRESSOGRAPH-MULTIGRAPH CORP., VARITYPER DIVISION				ALPHATYPE CORPORATION			ARTYPE, INC. Trans-artype/Dry Transfer Letters		AUTOLOGIC, INC.		H. BERTHOLD AG									J. BOBST ET FILS SA		DR. BÖGER PHOTOSATZ GmbH			CELLO-TAK MFG., INC./Dry Transfer Letters	CHARTPAK/Dry Transfer Letters	COMPUGRAPHIC CORPORATION				
		AM744/AM748	AM725/AM747	Comp/Set 500 Series	Headliner		AlphaComp	AlphaSette		H/R artype (Cutout Letters)		APS-4/APS-5 CRT Photosetter		Diatronic	Diacomp	Diatype	Superstar	Staromatic	Staromat	Starograph	Diatext		Eurocat		Copytronic	Copytype/Visutek				ACM 9000	Computape I and 2961	Computape II and 4961	7200 Series
	ITC ROYALTY LICENSE CATEGORIES*		3A	3A	3A	4		2B	2A	8			7		3A	6	6	5	5	5	5	2A		3A		3A	5	8	8		1	2B	2B	1
1	**AKI LINES**									▲	▲								●	●	●					○	●		▲					
2	ITC American Typewriter Light		○	○	○			●	●									●	●	●	●					○	●		▲		●	●	●	●
3	ITC American Typewriter Medium		○	○	○			●	●	▲	▲															○	●		▲		●	●	●	●
4	**ITC American Typewriter Bold**		○	○	○			●	●	▲	▲															○	●		△		●	●	●	●
5	ITC American Typewriter Light Cond.							●	●						●	●	●	●	●	●	●					○	●							
6	ITC American Typewriter Medium Cond.							●	●	▲	▲				●	●	●	●	●	●	●					○	●							
7	**ITC American Typewriter Bold Cond.**							●	●						●	●	●	●	●	●	●					○	●		▲		●	●	●	●
8	ITC Amer. Typewriter Bold Outline																									○	●		▲		●			●
9	Avant Garde Gothic X-Light		●	●	●	○		●	●	▲	▲				●	●	●	●	●	●	●					○	●		▲		●	●	●	●
10	Avant Garde Gothic Book		●	●	●	○		●	●				●		●	●	●	●	●	●	●					○	●				●	●	●	●
11	Avant Garde Gothic Medium		●	●	●	○		●	●	▲	▲		●		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
12	Avant Garde Gothic Demi		●	●	●	○		●	●						●	●	●	●	●	●	●					○	●				●	●	●	●
13	**Avant Garde Gothic Bold**		●	●	●	●		●	●	▲	▲		●		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
14	Avant Garde Gothic Book Condensed							●	●						●	●	●	●	●	●	●					○	●				●			●
15	Avant Garde Gothic Med. Condensed							●	●						●	●	●	●	●	●	●								▲		●	●	●	●
16	Avant Garde Gothic Demi Condensed							●	●						●	●	●	●	●	●	●					○	●				●	●	●	●
17	**Avant Garde Gothic Bold Condensed**							●	●						●	●	●	●	●	●	●					○	●		▲		●	●	●	●
18	ITC Bauhaus Light		●	●	●	○		●	●	▲	▲							○	○	○	○					○	●		▲					
19	ITC Bauhaus Medium		●	●	●	○		●	●	▲	▲							○	○	○	○					○	●		▲					
20	**ITC Bauhaus Demi**		●	●	●	○		●	●	▲	▲							○	○	○	○					○	●							
21	**ITC Bauhaus Bold**		●	●	●	○		●	●									○	○	○	○					○	●		▲					
22	**ITC Bauhaus Heavy**									▲	▲							○	○	○	○					○	●							
23	ITC Bauhaus Heavy Outline									▲	▲							○	○	○	○					○	●		▲					
24	Bernase Roman																	●	●	●	●					○	●				●			●
25	**Bolt Bold**									▲	▲							●	●	●	●								▲		●			●
26	LSC Book Regular Roman																	●	●	●	●					○	●				●			●
27	**LSC Book Bold Roman**																	●	●	●	●					○	●				●			●
28	**LSC Book X-Bold Roman**																	●	●	●	●					○	●				●			●
29	*LSC Book Regular Italic*																	●	●	●	●					○	●				●			●
30	***LSC Book Bold Italic***																	●	●	●	●					○	●		▲		●			●
31	***LSC Book X-Bold Italic***																	●	●	●	●					○	●				●			●
32	ITC Bookman Light							●	●						○			○	○	○	○					○	●							
33	ITC Bookman Medium							●	●																	○	●							
34	**ITC Bookman Demi**							●	●						○											○	●							
35	**ITC Bookman Bold**							●	●																	○	●							

● Currently available from ITC Subscribers

○ In preparation by ITC Subscribers

▲ Currently available on transfer sheets from ITC Subscribers.

△ In preparation on transfer sheets by ITC Subscribers.

	Compuwriter Jr./Compuwriter II Jr.	Compuwriter/Compuwriter II	Compuwriter IV/Compuwriter 48/Compuwriter 88/Unisetter	Execuwriter/Execuwriter II/Execuwriter International	Execuwriter Display	Universal/Universal II/Compuwriter International	Universal IV/Universal 48/Universal 88	Videosetter	**DYMO BELGIUM N.V.**/Dry Transfer Letters	**DYMO GRAPHIC SYSTEMS, INC.**	Compstar	Econosetter	Pacesetter	Laser Composer-DLC 1000	**FOTOSTAR INTERNATIONAL**	FotoStar/Film Fonts/Starsettograph	**FILMOTYPE**/Film Fonts	**GEOGRAPHICS INC.**/Dry Transfer Letters	**HARRIS CORPORATION/COMPOSITION SYSTEMS DIVISION**	Fototronic 4000, TXT, 1200, 600	Fototronic CRT 7400, 7450	**LETRASET INTERNATIONAL LTD**/Dry Transfer Letters	**MECANORMA**/Dry Transfer Letters	**MERGENTHALER LINOTYPE COMPANY**	LinoComp	Linofilm	V-I-P	V-I-P/54	**MGD GRAPHIC SYSTEMS/ROCKWELL INTERNATIONAL**	Mettoset	**3M COMPANY**	Promat Letter Compositor Model 100	**THE MONOTYPE CORPORATION LTD**	Monophoto Mark's 1-5	Monophoto 400	Monophoto 600	Studio and Photo Lettering Machines	**NORMAGRAPHICS**/Dry Transfer Letters	**PHOTOVISION OF CALIFORNIA, INC.**	SpectraSetter 1200	**PRESSURE GRAPHICS, INC.**/Dry Transfer Letters	**PROTYPE, INC.**/Protype Visual Photosetter	**TACTYPE, INC.**/Dry Transfer Letters	**TECHNOGRAPHICS/FILM FONTS**	2" Film Fonts	**VISUAL GRAPHICS CORPORATION**	Photo Typositor and 2" Film Fonts	**ZIPATONE, INC.**/Dry Transfer Letters	
	2B	2B	1	2A	1A	2B	1	1	8		3A	3A	3A	7A		5	5	8		3A	7	8	8		3A	3A	3A	3A		7		4		3A	3A	3A	5	8		5	8	4	8		5		5	8	
1																●	●						▲									●						▲		●	▲	●			●		●	▲	1
2	●	●	●			●	●				○	○	○			●						▲			●	●	●	●						●	●	●				●					●		●		2
3	●	●	●			●	●				○	○	○			●						▲			●	●	●	●				●		●	●	●				●					●		●		3
4	●	●	●			●	●				○	○	○			●									●	●	●	●				●		●	●	●				●					●		●	▲	4
5											○	○	○			●									●	●	●	●						●	●	●				●					●		●		5
6											○	○	○			●									●	●	●	●						●	●	●				●					●		●		6
7	●	●	●			●	●				○	○	○			●						▲	▲		●	●	●	●						●	●	●		▲		●					●		●	▲	7
8			●				●									●												○				●								●					●		●		8
9	●	●	●			●	●				●	●	●			●	●	▲		●	●	▲	▲		●	●	●	●		●		●						▲		●		●	▲		●		●	▲	9
10	●	●	●			●	●				●	●	●			●	●			●	●				●	●	●	●		●		●								●	▲	●	▲		●		●		10
11	●	●	●			●	●		▲		●	●	●			●	●	▲				▲	▲		●	●	●	●		●		●						▲		●	▲	●	▲		●		●	▲	11
12	●	●	●			●	●				●	●	●			●	●			●	●				●	●	●	●		●		●								●		●	▲		●		●	▲	12
13	●	●	●			●	●				●	●	●			●	●	▲		●	●	▲	▲		●	●	●	●		●		●						▲		●	▲	●	▲		●		●	▲	13
14			●				●				●	●	●			●	●								●	●	●	●												●		●			●		●		14
15	●	●	●			●	●				●	●	●			●	●	▲				▲	▲		●	●	●	●										▲		●		●			●		●	▲	15
16	●	●	●			●	●				●	●	●			●	●								●	●	●	●				●								●		●			●		●		16
17	●	●	●			●	●				●	●	●			●	●	▲				▲	▲		●	●	●	●										▲		●		●			●		●		17
18											○	○	○												●	●	●	●												●					●		●		18
19											○	○	○												●	●	●	●												●					●		●		19
20											○	○	○												●	●	●	●												●					●		●		20
21											○	○	○												●	●	●	●												●					●		●		21
22																												○												●					●		●		22
23																												○												●					●		●		23
24			●				●									●	●											○												●		●	▲		●		●	▲	24
25			●				●									●	●											○				●								●	▲	●	▲		●		●	▲	25
26			●				●									●	●											○												●	▲	●	▲		●		●		26
27			●				●									●	●											○												●		●	▲		●		●		27
28			●				●									●	●											○												●		●	▲		●		●		28
29			●				●									●	●											○												●		●	▲		●		●		29
30			●				●									●	●											○												●		●	▲		●		●		30
31			●				●									●	●											○												●		●	▲		●		●		31
32											○	○	○			●	●								●	●	●	●												●					●		●		32
33											○	○	○				●								●	●	●	●												●					●		●		33
34											○	○	○				●								●	●	●	●												●					●		●		34
35											○	○	○				●								●	●	●	●												●					●		●		35

***KEY TO CODE OF ITC ROYALTY LICENSE CATEGORIES** The following information identifies the royalty license category agreements that exist between ITC and all Subscribing Manufacturers to whom ITC typefaces are licensed. These categories are not necessarily reflective of the full or exact technical capabilities of any piece of equipment. For specific information concerning the capabilities of any piece of equipment, contact the Subscriber directly.

1. **Keyboard Originated Display:** Multiple display sizes from one single font.
1A. **Keyboard Originated Display:** One display size from one single font.
2A. **Keyboard Originated Text:** One text size from one single font.
2B. **Keyboard Originated Text:** Two text sizes from one single font.
3A. **Keyboard Originated Text and Display:** Multiple text and display sizes from one single font.
4. **Manually Operated Display:** One display size from one single font.
5. **Manually Operated Display:** Multiple display sizes from one single font.
6. **Manually Operated Text and Display:** Multiple text and display sizes from one single font.
7. **Digital:** Multiple text and display sizes from one single font.
7A. **Laser:** Multiple text and display sizes from one single font.
8. **Transfer Letters**

	ITC SUBSCRIBERS:	ADDRESSOGRAPH-MULTIGRAPH CORP., VARITYPER DIVISION					ALPHATYPE CORPORATION			ARTYPE, INC. Trans-artype/Dry Transfer Letters		AUTOLOGIC, INC.		H. BERTHOLD AG									J. BOBST ET FILS SA		DR. BÖGER PHOTOSATZ GmbH			CELLO-TAK MFG., INC./Dry Transfer Letters	CHARTPAK/Dry Transfer Letters	COMPUGRAPHIC CORPORATION				
		AM744/AM748	AM725/AM747	Comp/Set 500 Series	Headliner		AlphaComp	AlphaSette		H/R artype (Cutout Letters)		APS-4/APS-5 CRT Photosetter		Diatronic	Diacomp	Diatype	Superstar	Staromatic	Staromat	Starograph	Diatext		Eurocat		Copytronic	Copytype/Visutek				ACM 9000	Computape I and 2961	Computape II and 4961	7200 Series
ITC ROYALTY LICENSE CATEGORIES*		3A	3A	3A	4		2B	2A	8			7		3A	6	6	5	5	5	5	2A		3A		3A	5	8	8		1	2B	2B	1
36	*ITC Bookman Light Italic*						●	●						○			○	○	○	○					○	●							
37	***ITC Bookman Medium Italic***						●	●																	○	●		▲					
38	***ITC Bookman Demi Italic***						●	●																	○	●		▲					
39	***ITC Bookman Bold Italic***						●	●						○			○	○	○	○					○	●							
40	**ITC Bookman Contour**																○	○	○	○													
41	ITC Bookman Outline																○	○	○	○								▲					
42	BUSORAMA LIGHT																●	●	●	●					○	●				●			●
43	BUSORAMA MEDIUM																●	●	●	●										●			●
44	BUSORAMA BOLD								▲	▲							●	●	●	●					○	●		▲		●			●
45	**Caslon Headline**																●	●	●	●					○	●				●			●
46	LSC Caslon Light 223																●	●	●	●					○	●		▲		●			●
47	LSC Caslon Regular 223																●	●	●	●					○	●				●			●
48	**LSC Caslon Bold 223**																●	●	●	●					○	●		▲		●			●
49	**LSC Caslon X-Bold 223**																●	●	●	●					○	●				●			●
50	*LSC Caslon Light 223 Italic*																●	●	●	●					○	●				●			●
51	***LSC Caslon Regular 223 Italic***																●	●	●	●					○	●				●			●
52	***LSC Caslon Bold 223 Italic***																●	●	●	●					○	●				●			●
53	***LSC Caslon X-Bold 223 Italic***																●	●	●	●					○	●				●			●
54	ITC Century Book						●	●																	○	●							
55	*ITC Century Book Italic*						●	●																	○	●							
56	**ITC Century Ultra**						●	●																	○	●		▲					
57	***ITC Century Ultra Italic***						●	●																		●		▲					
58	ITC Cheltenham Book						●	●									○	○	○	○						●							
59	*ITC Cheltenham Book Italic*						●	●									●	●	●	●					○	●							
60	**ITC Cheltenham Ultra**						●	●									●	●	●	●					○	●		▲					
61	***ITC Chelt Ultra Italic***						●	●									●	●	●	●						●		▲					
62	LSC Condensed																●	●	●	●					○	●				●			●
63	*LSC Condensed Italic*																●	●	●	●					○	●				●			●
64	Didi																●	●	●	●						●				●			●
65	**Fat Face**								▲	▲							●	●	●	●					○	●		▲		●			●
66	**Firenze**																●	●	●	●						●		▲		●			●
67	Friz Quadrata		●	●	●	○		●	●	▲	▲				●	●	●	●	●	●					○	●		▲		●	●	●	●
68	**Friz Quadrata Bold**		●	●	●	○		●	●	▲	▲				●	●	●	●	●	●					○	●		▲		●	●	●	●
69	ITC Garamond Book							●	●																○	●							
70	*ITC Garamond Book Italic*							●	●																○	●							

● Currently available from ITC Subscribers

○ In preparation by ITC Subscribers

▲ Currently available on transfer sheets from ITC Subscribers.

△ In preparation on transfer sheets by ITC Subscribers.

	Compuwriter Jr./Compuwriter II Jr.	Compuwriter/Compuwriter II	Compuwriter IV/Compuwriter 48/Compuwriter 88/Unisetter	Execuwriter/Execuwriter II/Execuwriter International	Execuwriter Display	Universal/Universal II/Compuwriter International	Universal IV/Universal 48/Universal 88	Videosetter	**DYMO BELGIUM N.V.**/Dry Transfer Letters	**DYMO GRAPHIC SYSTEMS, INC.**	Compstar	Econosetter	Pacesetter	Laser Composer-DLC 1000	**FOTOSTAR INTERNATIONAL**	FotoStar/Film Fonts/Starsettograph	**FILMOTYPE**/Film Fonts	**GEOGRAPHICS INC.** Dry Transfer Letters	**HARRIS CORPORATION/COMPOSITION SYSTEMS DIVISION**	Fototronic 4000, TXT, 1200, 600	Fototronic CRT 7400, 7450	**LETRASET INTERNATIONAL LTD** Dry Transfer Letters	**MECANORMA**/Dry Transfer Letters	**MERGENTHALER LINOTYPE COMPANY**	LinoComp	Linofilm	V-I-P	V-I-P 54	**MGD GRAPHIC SYSTEMS/ROCKWELL INTERNATIONAL**	Metroset	**3M COMPANY**	Promat Letter Compositor Model 100	**THE MONOTYPE CORPORATION LTD**	Monophoto Mark's 1-5	Monophoto 400	Monophoto 600	Studio and Photo Lettering Machines	**NORMAGRAPHICS**/Dry Transfer Letters	**PHOTOVISION OF CALIFORNIA, INC.**	SpectraSetter 1200	**PRESSURE GRAPHICS, INC.**/Dry Transfer Letters	**PROTYPE, INC.**/Protype Visual Photosetter	**TACTYPE, INC.**/Dry Transfer Letters	**TECHNOGRAPHICS/FILM FONTS**	2" Film Fonts	**VISUAL GRAPHICS CORPORATION**	Photo Typositor and 2" Film Fonts	**ZIPATONE, INC.**/Dry Transfer Letters	
	2B	2B	1	2A	1A	2B	1	1	8		3A	3A	3A	7A		5	5	8		3A	7	8	8		3A	3A	3A	3A		7		4		3A	3A	3A	5	8		5	8	4	8		5		5	8	
36											○	○	○				●								●	●	●	●												●					●		●		36
37											○	○	○				●								●	●	●	●												●					●		●		37
38											○	○	○				●								●	●	●	●												●					●		●		38
39											○	○	○				●								●	●	●	●												●					●		●		39
40																																								●					●		●		40
41																												○												●					●		●		41
42			●				●									●	●	▲					▲									●						▲		●	▲	●	▲		●		●	▲	42
43			●				●									●	●	▲									●	●				●								●		●	▲		●		●	▲	43
44			●				●									●	●	▲				▲	▲				●	●				●						▲		●	▲	●	▲		●		●	▲	44
45			●				●									●	●											○												●		●	▲		●		●		45
46			●				●		▲							●	●																							●		●	▲		●		●		46
47			●				●		▲							●	●															●								●		●	▲		●		●		47
48			●				●									●	●															●								●		●	▲		●		●		48
49			●				●		▲							●	●															●								●	▲	●	▲		●		●		49
50			●				●		▲							●	●																							●		●	▲		●		●		50
51			●				●		▲							●	●															●								●		●	▲		●		●		51
52			●				●									●	●																							●		●	▲		●		●		52
53			●				●		▲							●	●															●								●		●	▲		●		●		53
54											○	○	○			●									●	●	●	●												●					●		●		54
55											○	○	○			●									●	●	●	●												●					●		●		55
56											○	○	○			●									●	●	●	●												●					●		●		56
57											○	○	○			●									●	●	●	●												●					●		●		57
58											○	○	○			●									●	●	●	●												●					●		●		58
59											○	○	○			●									●	●	●	●												●					●		●		59
60											○	○	○			●									●	●	●	●												●					●		●		60
61											○	○	○			●									●	●	●	●												●					●		●		61
62			●				●										●															●								●	▲	●	▲		●		●		62
63			●				●										●																							●		●	▲		●		●		63
64			●				●									●	●																							●		●	▲		●		●		64
65			●				●									●	●					▲	▲									●						▲		●	▲	●	▲		●		●	▲	65
66			●				●									●	●															●								●		●	▲		●		●		66
67		●	●			●	●				●	●	●			●	●	▲		●	●				●	●	●	●				●								●	▲				●		●	▲	67
68		●	●			●	●				●	●	●			●	●			●	●	▲			●	●	●	●				●								●	▲				●		●		68
69											○	○	○			●	●								●	●	●	●												●					●		●		69
70											○	○	○			●	●								●	●	●	●												●					●		●		70

***KEY TO CODE OF ITC ROYALTY LICENSE CATEGORIES** The following information identifies the royalty license category agreements that exist between ITC and all Subscribing Manufacturers to whom ITC typefaces are licensed. These categories are not necessarily reflective of the full or exact technical capabilities of any piece of equipment. For specific information concerning the capabilities of any piece of equipment, contact the Subscriber directly.

1. Keyboard Originated Display: Multiple display sizes from one single font.
1A. Keyboard Originated Display: One display size from one single font.
2A. Keyboard Originated Text: One text size from one single font.
2B. Keyboard Originated Text: Two text sizes from one single font.
3A. Keyboard Originated Text and Display: Multiple text and display sizes from one single font.
4. Manually Operated Display: One display size from one single font.
5. Manually Operated Display: Multiple display sizes from one single font.
6. Manually Operated Text and Display: Multiple text and display sizes from one single font.
7. Digital: Multiple text and display sizes from one single font.
7A. Laser: Multiple text and display sizes from one single font.
8. Transfer Letters

	ITC SUBSCRIBERS:	ADDRESSOGRAPH-MULTIGRAPH CORP., VARITYPER DIVISION					ALPHATYPE CORPORATION			ARTYPE, INC. Trans-artype/Dry Transfer Letters		AUTOLOGIC, INC.		H. BERTHOLD AG									J. BOBST ET FILS SA		DR. BÖGER PHOTOSATZ GmbH			CELLO-TAK MFG., INC./Dry Transfer Letters	CHARTPAK/Dry Transfer Letters	COMPUGRAPHIC CORPORATION				
		AM744/AM748	AM725/AM747	Comp/Set 500 Series	Headliner		AlphaCamp	AlphaSette		H/Artype (Cutout Letters)		APS-4/APS-5 CRT Photosetter		Diatronic	Diacomp	Diatype	Superstar	Staromatic	Staromat	Starograph	Diatext		Eurocat		Copytronic	Copytype/Visutek				ACM 9000	Computape I and 2961	Computape II and 4961	7200 Series
ITC ROYALTY LICENSE CATEGORIES*		3A	3A	3A	4		2B	2A	8			7		3A	6	6	5	5	5	5	2A		3A		3A	5	8	8		1	2B	2B	1
71	ITC Garamond Ultra						●	●						●	●	●	●	●	●	●					○	●		▲					
72	ITC Garamond Ultra Italic						●	●						●	●	●	●	●	●	●					○	●		▲					
73	Gorilla																●	●	●	●						●		▲		●			●
74	Grizzly																●	●	●	●						●				●			●
75	Grouch																●	●	●	●					○	●		▲		●			●
76	Honda								▲	▲							●	●	●	●						●		▲		●			●
77	Korinna		●	●	●	●		●	●				○	●	●	●	●	●	●	●			○		○	●		▲		●	●	●	●
78	Korinna Bold		●	●	●	●		●	●	▲	▲		○	●	●	●	●	●	●	●			○		○	●		▲		●	●	●	●
79	Korinna Extra Bold		●	●	●	○		●	●	▲	▲		○	●	●	●	●	●	●	●			○		○	●		▲		●	●	●	●
80	Korinna Heavy		●	●	●	○		●	●				○	●	●	●	●	●	●	●					○	●		▲		●	●	●	●
81	Korinna Bold Outline													●	●	●	●	●	●	●						●		▲		●			●
82	ITC Lubalin Graph Extra Light							●	●								○	○	○	○					○	●		▲					
83	ITC Lubalin Graph Book							●	●	▲	▲						○	○	○	○					○	●							
84	ITC Lubalin Graph Medium							●	●								○	○	○	○						●		▲					
85	ITC Lubalin Graph Demi							●	●	▲	▲						○	○	○	○					○	●		△					
86	ITC Lubalin Graph Bold							●	●	▲	▲						○	○	○	○					○	●		▲					
87	ISC Manhattan																●	●	●	●					○	●		▲		●			●
88	L&C Stymie Hairline																●	●	●	●					○	●				●			●
89	MACHINE																●	●	●	●						●		▲		●			●
90	MACHINE BOLD									▲	▲						●	●	●	●					○	●				●			●
91	Milano Roman																●	●	●	●						●				●			●
92	NEON																●	●	●	●						●		▲		●			●
93	ITC Newtext Light						○	○						●	●	●	●	●	●	●													
94	ITC Newtext Book		○	○	○		○	○						●	●	●	●	●	●	●						●							
95	ITC Newtext Regular						○	○						●	●	●	●	●	●	●						●							
96	ITC Newtext Demi		○	○	○		○	○						●	●	●	●	●	●	●						●							
97	ITC Newtext Light Italic						○	○						●	●	●	●	●	●	●													
98	ITC Newtext Book Italic		○	○	○		○	○						○	●	●	●	●	●	●													
99	ITC Newtext Regular Italic						○	○						●	●	●	●	●	●	●													
100	ITC Newtext Demi Italic		○	○	○		○	○						○	●	●	●	●	●	●													
101	PIONEER								▲	▲							●	●	●	●						●		▲		●			●
102	Ronda Light																●	●	●	●					○	●		▲		●			●
103	Ronda								▲	▲							●	●	●	●					○	●				●			●
104	Ronda Bold																●	●	●	●					○	●		▲		●			●
105	ITC Serif Gothic Light		●	●	●	○		●	●					●	●	●	●	●	●	●					○	●							

● Currently available from ITC Subscribers

○ In preparation by ITC Subscribers

▲ Currently available on transfer sheets from ITC Subscribers.

△ In preparation on transfer sheets by ITC Subscribers.

	Compuwriter Jr./Compuwriter II Jr.	Compuwriter/Compuwriter II	Compuwriter IV/Compuwriter 48/Compuwriter 88/Unisetter	Execuwriter/Execuwriter II/Execuwriter International	Execuwriter Display	Universal/Universal II/Compuwriter International	Universal IV/Universal 48/Universal 88	Videosetter	**DYMO BELGIUM N.V.**/Dry Transfer Letters	**DYMO GRAPHIC SYSTEMS, INC.**	Compstar	Econosetter	Pacesetter	Laser Composer-DLC 1000	**FOTOSTAR INTERNATIONAL**	FotoStar/Film Fonts/Starsettograph	**FILMOTYPE**/Film Fonts	**GEOGRAPHICS INC.**/Dry Transfer Letters	**HARRIS CORPORATION/COMPOSITION SYSTEMS DIVISION**	Fototronic 4000, TXT, 1200, 600	Fototronic CRT 7400, 7450	**LETRASET INTERNATIONAL LTD**/Dry Transfer Letters	**MECANORMA**/Dry Transfer Letters	**MERGENTHALER LINOTYPE COMPANY**	LinoComp	Linofilm	V-I-P	V-I-P/54	**MGD GRAPHIC SYSTEMS/ROCKWELL INTERNATIONAL**	Metroset	**3M COMPANY**	Promat Letter Compositor Model 100	**THE MONOTYPE CORPORATION LTD**	Monophoto Mark's 1-5	Monophoto 400	Monophoto 600	Studio and Photo Lettering Machines	**NORMAGRAPHICS**/Dry Transfer Letters	**PHOTOVISION OF CALIFORNIA, INC.**	SpectraSetter 1200	**PRESSURE GRAPHICS, INC.**/Dry Transfer Letters	**PROTYPE, INC.**/Protype Visual Photosetter	**TACTYPE, INC.**/Dry Transfer Letters	**TECHNOGRAPHICS/FILM FONTS**	2" Film Fonts	**VISUAL GRAPHICS CORPORATION**	Photo Typositor and 2" Film Fonts	**ZIPATONE, INC.**/Dry Transfer Letters	
	2B	2B	1	2A	1A	2B	1	1	8		3A	3A	3A	7A		5	5	8		3A	7	8	8	8	3A	3A	3A	3A		7		4		3A	3A	3A	5	8		5	8	4	8		5		5	8	
71											○	○	○			●	●					△	▲		●	●	●	●										▲		●					●		●		71
72											○	○	○			●	●								●	●	●	●												●					●		●		72
73			●				●									●	●											○											●		●	▲		●		●	▲	73
74			●				●									●	●											○											●		●	▲		●		●	▲	74
75			●				●									●	●						▲					○		○								▲	●		●	▲		●		●	▲	75
76			●				●									●	●											○				●							●	▲	●	▲		●		●		76
77		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●				●							●					●		●	▲	77
78		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●				●							●					●		●	▲	78
79		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●				●							●					●		●	▲	79
80		●	●			●	●				●	●	●			●	●	▲		●	●				●	●	●	●				●							●					●		●		80
81			●				●									●	●											○				●							●					●		●		81
82											○	○	○			●	●					▲			●	●	●	●				●							●					●		●	▲	82
83											○	○	○			●	●								●	●	●	●				●							●					●		●		83
84											○	○	○			●	●					▲			●	●	●	●				●							●					●		●	▲	84
85											○	○	○			●	●								●	●	●	●				●							●					●		●		85
86											○	○	○			●	●					▲			●	●	●	●				●							●					●		●	▲	86
87			●				●									●	●															●							●	▲	●	▲		●		●		87
88			●				●									●	●					▲	▲															▲	●		●	▲		●		●	▲	88
89			●				●									●	●											○				●							●	▲	●	▲		●		●		89
90			●				●									●	●											○				●							●		●	▲		●		●		90
91			●				●									●	●																						●		●	▲		●		●		91
92			●				●									●	●					▲	▲					○				●						▲	●	▲	●	▲		●		●	▲	92
93											○	○	○			●	○								●	●	●	●											●					●		●		93
94											○	○	○			●	○			●	●				●	●	●	●											●					●		●		94
95											○	○	○			●	○								●	●	●	●											●					●		●		95
96											○	○	○			●	○			●	●				●	●	●	●											●					●		●		96
97											○	○	○				○								●	●	●	●											●					●		●		97
98											○	○	○				○			●	●				●	●	●	●											●					●		●		98
99											○	○	○			●	○								●	●	●	●											●					●		●		99
100											○	○	○			●	○			●	●				●	●	●	●											●					●		●		100
101			●		●		●									●	●					▲	▲									●						▲	●	▲	●	▲		●		●	▲	101
102			●				●									●	●						▲					○				●						▲	●		●	▲		●		●	▲	102
103			●				●									●	●															●							●	▲	●	▲		●		●		103
104			●				●									●	●						▲					○				●						▲	●		●	▲		●		●	▲	104
105											●	●	●			●	●	▲		●	●				●	●	●	●				●		●	●	●			●					●		●		105

***KEY TO CODE OF ITC ROYALTY LICENSE CATEGORIES** The following information identifies the royalty license category agreements that exist between ITC and all Subscribing Manufacturers to whom ITC typefaces are licensed. These categories are not necessarily reflective of the full or exact technical capabilities of any piece of equipment. For specific information concerning the capabilities of any piece of equipment, contact the Subscriber directly.

1. Keyboard Originated Display: Multiple display sizes from one single font.
1A. Keyboard Originated Display: One display size from one single font.
2A. Keyboard Originated Text: One text size from one single font.
2B. Keyboard Originated Text: Two text sizes from one single font.
3A. Keyboard Originated Text and Display: Multiple text and display sizes from one single font.
4. Manually Operated Display: One display size from one single font.
5. Manually Operated Display: Multiple display sizes from one single font.
6. Manually Operated Text and Display: Multiple text and display sizes from one single font.
7. Digital: Multiple text and display sizes from one single font.
7A. Laser: Multiple text and display sizes from one single font.
8. Transfer Letters

	ITC SUBSCRIBERS:	ADDRESSOGRAPH-MULTIGRAPH CORP., VARITYPER DIVISION					ALPHATYPE CORPORATION			ARTYPE, INC. Trans-artype/Dry Transfer Letters		AUTOLOGIC, INC.		H. BERTHOLD AG									J. BOBST ET FILS SA		DR. BÖGER PHOTOSATZ GmbH			CELLO-TAK MFG., INC./Dry Transfer Letters	CHARTPAK/Dry Transfer Letters	COMPUGRAPHIC CORPORATION				
		AM744/AM748	AM725/AM747	Comp/Set 500 Series	Headliner		AlphaComp	AlphaSette		H/R artype (Cutout Letters)		APS-4/APS-5 CRT Photosetter		Diatronic	Diacomp	Diatype	Superstar	Staromatic	Staromat	Starograph	Diatext		Eurocat		Copytronic	Copytype/Visutek				ACM 9000	Computape I and 2961	Computape II and 4961	7200 Series
	ITC ROYALTY LICENSE CATEGORIES*	3A	3A	3A	4		2B	2A	8			7		3A	6	6	5	5	5	5	2A		3A		3A	5	8	8		1	2B	2B	1
106	ITC Serif Gothic	●	●	●	●		●	●						●	●	●	●	●	●	●					○	●	▲	▲		●	●	●	●
107	ITC Serif Gothic Bold	●	●	●	●		●	●	▲	▲				●	●	●	●	●	●	●					○	●		▲		●	●	●	●
108	ITC Serif Gothic Extra Bold	●	●	●	○		●	●	▲	▲				●	●	●	●	●	●	●					○	●				●			●
109	ITC Serif Gothic Heavy						●	●						●	●	●	●	●	●	●					○	●		▲		●			●
110	ITC Serif Gothic Black						●	●	▲	▲				●	●	●	●	●	●	●					○	●							
111	ITC Serif Gothic Bold Outline								▲	▲							●	●	●	●					○	●		▲		●			●
112	ITC Souvenir Light						●	●	▲	▲		○		●	●	●	●	●	●	●			●		○	●		▲		●	●	●	●
113	ITC Souvenir Medium						●	●				○		●	●	●	●	●	●	●			●		○	●	▲	▲		●	●	●	●
114	ITC Souvenir Demi						●	●				○		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
115	ITC Souvenir Bold						●	●	▲	▲		○		●	●	●	●	●	●	●			●		○	●		▲		●	●	●	●
116	ITC Souvenir Light Italic						●	●						●	●	●	●	●	●	●			○		○	●		▲		●	●	●	●
117	ITC Souvenir Medium Italic						●	●						●	●	●	●	●	●	●			○		○	●		▲		●	●	●	●
118	ITC Souvenir Demi Italic						●	●						●	●	●	●	●	●	●					○	●		▲		●	●	●	●
119	ITC Souvenir Bold Italic						●	●						●	●	●	●	●	●	●					○	●		▲		●	●	●	●
120	ITC Souvenir Bold Outline								▲	▲							○	○	○	○					○			▲		○			○
121	ITC Tiffany Light	●	●	●	○		●	●	▲	▲		○		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
122	ITC Tiffany Medium	●	●	●	●		●	●	▲	▲		○		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
123	ITC Tiffany Demi	●	●	●	○		●	●	▲	▲		○		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
124	ITC Tiffany Heavy	●	●	●	●		●	●	▲	▲		○		●	●	●	●	●	●	●					○	●		▲		●	●	●	●
125	Tom's Roman																●	●	●	●					○	●				●			●
126	Upright Neon								▲	▲							●	●	●	●						●		▲					
127	Upright Regular																●	●	●	●						●							
128	ITC Zapf Book Light	○	○	○			●	●																									
129	ITC Zapf Book Medium	○	○	○			●	●																									
130	ITC Zapf Book Demi						●	●																									
131	ITC Zapf Book Heavy						●	●									○	○	○	○													
132	ITC Zapf Book Light Italic	○	○	○			●	●																									
133	ITC Zapf Book Medium Italic	○	○	○			●	●																									
134	ITC Zapf Book Demi Italic						●	●																									
135	ITC Zapf Book Heavy Italic						●	●									○	○	○	○													

● Currently available from ITC Subscribers

○ In preparation by ITC Subscribers

▲ Currently available on transfer sheets from ITC Subscribers.

△ In preparation on transfer sheets by ITC Subscribers.

	Compuwriter Jr./Compuwriter II Jr.	Compuwriter/Compuwriter II	Compuwriter IV/Compuwriter 48/Compuwriter 88/Unisetter	Execuwriter/Execuwriter II/Execuwriter International	Execuwriter Display	Universal/Universal II/Compuwriter International	Universal IV/Universal 48/Universal 88	Videosetter	**DYMO BELGIUM N.V.**/Dry Transfer Letters	**DYMO GRAPHIC SYSTEMS, INC.**	Compstar	Econosetter	Pacesetter	Laser Composer-DLC 1000	**FOTOSTAR INTERNATIONAL**	FotoStar/Film Fonts/Starsettograph	**FILMOTYPE**/Film Fonts	**GEOGRAPHICS INC.**/Dry Transfer Letters	**HARRIS CORPORATION/COMPOSITION SYSTEMS DIVISION**	Fototronic 4000, TXT, 1200, 600	Fototronic CRT 7400, 7450	**LETRASET INTERNATIONAL LTD**/Dry Transfer Letters	**MECANORMA**/Dry Transfer Letters	**MERGENTHALER LINOTYPE COMPANY**	LinoComp	Linofilm	V-I-P	V-I-P/54	**MGD GRAPHIC SYSTEMS/ROCKWELL INTERNATIONAL**	Metroset	**3M COMPANY**	Promat Letter Compositor Model 100	**THE MONOTYPE CORPORATION LTD**	Monophoto Mark's 1-5	Monophoto 400	Monophoto 600	Studio and Photo Lettering Machines	**NORMAGRAPHICS**/Dry Transfer Letters	**PHOTOVISION OF CALIFORNIA, INC.**	SpectraSetter 1200	**PRESSURE GRAPHICS, INC.**/Dry Transfer Letters	**PROTYPE, INC.**/Protype Visual Photosetter	**TACTYPE, INC.**/Dry Transfer Letters	**TECHNOGRAPHICS/FILM FONTS**	2" Film Fonts	**VISUAL GRAPHICS CORPORATION**	Photo Typositor and 2" Film Fonts	**ZIPATONE, INC.**/Dry Transfer Letters	
	2B	2B	1	2A	1A	2B	1	1	8		3A	3A	3A	7A		5	5	8		3A	7	8	8	8	3A	3A	3A	3A		7		4		3A	3A	3A	5	8		5	8	4	8		5		5	8	
106		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●				●		●	●	●				●		●			●		●		106
107		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●				●		●	●	●				●	▲	●			●		●	▲	107
108			●				●				●	●	●			●	●			●	●				●	●	●	●				●		●	●	●				●	▲				●		●		108
109			●				●				●	●	●			●	●	▲		●	●	▲			●	●	●	●						●	●	●				●					●		●		109
110											●	●	●			●	●	▲		●	●				●	●	●	●						●	●	●				●	▲				●		●		110
111			●				●									●	●	▲										○				●								●	▲				●		●		111
112	●	●	●	●	●	●	●	●			●	●	●			●	●	▲		●	●	▲			●	●	●	●		●		●		●	●	●				●	▲	●	▲		●		●	▲	112
113	●	●	●	●		●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●		○		●		●	●	●				●		●	▲		●		●	▲	113
114		●	●			●	●	●			●	●	●			●	●			●	●	▲	▲		●	●	●	●		●		●		●	●	●		▲		●		●			●		●	▲	114
115		●	●		●	●	●				●	●	●			●	●	▲		●	●	▲	▲		●	●	●	●		○		●		●	●	●		▲		●	▲	●			●		●	▲	115
116	●	●	●	●	●	●	●	●			●	●	●			●	●			●	●				●	●	●	●		●		●		●	●	●				●		●			●		●		116
117		●	●			●	●				●	●	●			●	●			●	●				●	●	●	●		○				●	●	●				●	▲	●			●		●		117
118		●	●			●	●				●	●	●			●	●			●	●				●	●	●	●		○				●	●	●				●		●			●		●		118
119		●	●		●	●	●				●	●	●			●	●			●	●				●	●	●	●		○		●		●	●	●				●	▲	●			●		●		119
120			○				○									●	●										●	●												●					●		●		120
121		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●		●		●		●	●	●				●		●			●		●	▲	121
122		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●		●		●		●	●	●				●	▲	●			●		●	▲	122
123		●	●			●	●				●	●	●			●	●	▲		●	●				●	●	●	●		●		●		●	●	●				●		●			●		●	▲	123
124		●	●			●	●				●	●	●			●	●	▲		●	●	▲			●	●	●	●		●		●		●	●	●				●	▲	●			●		●	▲	124
125			●				●									●	●																							●		●	▲		●		●		125
126																●	●					▲	▲															▲		●	▲	●			●		●	▲	126
127																●	●						▲															▲		●		●			●		●	▲	127
128											○	○	○				○	△							●	●	●	●						●	●	●				●					●		●		128
129											○	○	○				○	△							●	●	●	●						●	●	●				●					●		●		129
130											○	○	○				○	△							●	●	●	●						●	●	●				●					●		●		130
131											○	○	○				○	△							●	●	●	●						●	●	●				●					●		●		131
132											○	○	○				○								●	●	●	●						●	●	●				●					●		●		132
133											○	○	○				○								●	●	●	●						●	●	●				●					●		●		133
134											○	○	○				○								●	●	●	●						●	●	●				●					●		●		134
135											○	○	○				○								●	●	●	●						●	●	●				●					●		●		135

***KEY TO CODE OF ITC ROYALTY LICENSE CATEGORIES** The following information identifies the royalty license category agreements that exist between ITC and all Subscribing Manufacturers to whom ITC typefaces are licensed. These categories are not necessarily reflective of the full or exact technical capabilities of any piece of equipment. For specific information concerning the capabilities of any piece of equipment, contact the Subscriber directly.

1. Keyboard Originated Display: Multiple display sizes from one single font.
1A. Keyboard Originated Display: One display size from one single font.
2A. Keyboard Originated Text: One text size from one single font.
2B. Keyboard Originated Text: Two text sizes from one single font.
3A. Keyboard Originated Text and Display: Multiple text and display sizes from one single font.
4. Manually Operated Display: One display size from one single font.
5. Manually Operated Display: Multiple display sizes from one single font.
6. Manually Operated Text and Display: Multiple text and display sizes from one single font.
7. Digital: Multiple text and display sizes from one single font.
7A. Laser: Multiple text and display sizes from one single font.
8. Transfer Letters

INTERNATIONAL TYPEFACE CORPORATION

International Typeface Corporation was established in 1970 by Lubalin, Burns & Co., Inc. and Photo-Lettering, Inc. New York.

It was formed to develop and market typefaces for companies which manufacture typographic equipment and materials, (and whose end products are typefaces for reproduction) as: Photo Composing Machines, Metal Composing Machines, Impact Typesetting Equipment, Metal Type, Matrixes, Transfer Lettering and Paste-up Products.

ITC offers its typeface designs to all such manufacturers throughout the world under a unique non-exclusive license-subscriber arrangement. Under this plan there is no need for any manufacturer to copy or imitate ITC's typeface designs. The royalty payment eliminates the need, on the part of the manufacturer, for unnecessary acquisition, promotion, advertising and marketing costs.

HOW ITC's PLAN WORKS. Throughout the year ITC offers to all Subscribers new typefaces that can be used for either text or display purposes. In order to create interest and to develop sales markets for these faces, ITC conducts a broad international advertising and marketing program which includes space advertising in important trade journals worldwide, public relations campaigns, type specimen literature, sales promotions, and the publishing of U&lc, The International Journal of Typographics.

For these creative marketing services, ITC Subscribers pay a fixed royalty for the sale of each grid, disc, font, reel, transfer sheet or any other end product in which the typeface is sold. Subscribers select only those ITC faces they desire to include in their own offerings. Furthermore, Subscribers pay royalties just once, when they sell an ITC typeface, and not in advance.

SUBMISSION OF NEW TYPEFACE DESIGNS TO ITC. Any designer may submit a typeface to ITC. However, all designs must be originals and not copies or imitations of existing alphabets. Typefaces are judged by the ITC Review Board for:

1. Originality.
2. Quality of letterform construction.
3. Usefulness as text or display typeface, or both.
4. General appeal.
5. Commercial marketability.

With the growth of the photo typesetting industry and the introduction of a wide variety of new photo typesetting machines, there are now increased needs and opportunities for new typeface designs, especially for *text* composition.

The new photo-text composing machines represent a greater source of revenue for the typeface designer than ever before, and for this reason text typeface designs are given higher priorities for consideration by the ITC Review Board. All text typeface designs are also offered for sale as display headline faces and for use as dry transfer letters, thereby increasing the sources of royalty for the designer.

HOW TO SUBMIT A TYPEFACE DESIGN. For first presentation, finished art is not required. The designer can submit a few assembled words plus finished key letters to show the alphabet style and the quality of work that can be furnished. All typeface designs must, upon acceptance by ITC, be submitted as complete alphabets with all accents, punctuation and ancillary characters. Letters must be drawn at least 2 inches on the cap height.

Alternate characters may be designed but are not essential, nor do they necessarily influence the decision of the ITC Review Board. Although the design of these alternate characters may, in the opinion of the typeface designer, add to the appeal of the typeface, their ultimate inclusion in the final film font will be left completely to the ITC Review Board's discretion.

ROYALTY PAYMENTS TO DESIGNERS. When a typeface is accepted by ITC, the designer is issued a contract. The ITC contract stipulates that, in return for assignment and sale to International Typeface Corporation, the designer will receive 10% of all royalty income received by ITC from the sale of an alphabet by ITC's Subscribers. This figure will be based on royalties received on the total sale of film fonts, grids, matrixes, transfer sheets and any other form in which the typeface is used. Payments will be made to the designer at the end of each quarter.

Designers will be required to warrant that all alphabets are their own creations and designs and, furthermore, that they will hold ITC harmless from any liability for any legal claims made as a result of using the designs.

When a design is selected by ITC for text purposes, a fee of $1000 for each weight and style will be paid to the designer upon acceptance of the completed art work. This fee is separate from and in addition to all future royalties to be paid the designer.

To avoid unnecessary revisions, designers planning to submit typefaces to the Review Board should always write for specific ITC instructions before undertaking the preparation of art work.

The ITC license symbol, below, identifies typefaces developed and offered by the International Typeface Corporation. Only ITC Subscribers, the manufacturers of equipment and materials listed below, are licensed to market ITC typefaces and use the ITC license symbol on their products.

ITC™ LICENSED

ITC SUBSCRIBERS

ADDRESSOGRAPH-MULTIGRAPH CORP. VARITYPER DIVISION
11 MT. PLEASANT AVENUE
EAST HANOVER, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

ALPHATYPE CORPORATION
7500 McCORMICK BOULEVARD
SKOKIE, ILLINOIS 60076
(312) 675-7210
AlphaSette and AlphaComp Phototypesetting Systems

***AMERICAN TYPE FOUNDERS CO., INC.**
200 ELMORA AVENUE
ELIZABETH, N.J. 07207
(201) 353-1000
Type Division

ARTYPE, INC.
345 EAST TERRA COTTA AVENUE
CRYSTAL LAKE, ILLINOIS 60014
(815) 459-6220
Dry Transfer Letters
Cut Out Letters

AUTOLOGIC, INC.
1050 RANCHO CONEJO BLVD.
NEWBURY PARK, CALIF. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototypesetter Composition and Typesetting Systems

H. BERTHOLD AG
1000 BERLIN 61
MEHRINGDAMM 43
GERMANY
(030) 69031
Diatronic, Diacomp, Diatype, Superstar, Staromatic, Staromat, Starograph, Diatext

BERTHOLD FOTOTYPE
59 WILLET STREET
BLOOMFIELD, N.J. 07003
(201) 429-8800

J.BOBST ET FILS SA BOBST GRAPHIC PHOTOTYPESETTING DIVISION
CH-1001 LAUSANNE
SWITZERLAND
(021) 35 05 21
Eurocat

DR. BÖGER PHOTOSATZ GmbH
2 WEDEL IN HOLSTEIN
RISSENER STRASSE 94
GERMANY
(04103) 6021-25
Manufacturers of Copytronic Phototext Composing Machines, Film Fonts, and Copytype Photolettering Systems and Fonts

CELLO-TAK MFG., INC.
35 ALABAMA AVENUE
ISLAND PARK, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

CHARTPAK
ONE RIVER ROAD
LEEDS, MASS. 01053
(413) 584-5446
Dry Transfer Letters

COMPUGRAPHIC CORPORATION
80 INDUSTRIAL WAY
WILMINGTON, MASS. 01887
(617) 944-6555
ACM 9000, Compuwriters, Computapes, Execuwriters, Universals, Videosetters, 7200

DYMO BELGIUM N.V.
P.O. BOX 35
ST-NIKLAAS (B2700)
BELGIUM
(03 76) 6980 10 1
Visual Systems Division

DYMO GRAPHIC SYSTEMS, INC.
355 MIDDLESEX AVENUE
WILMINGTON, MASS. 01887
(617) 933-7000
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

FILMOTYPE
7500 McCORMICK BOULEVARD
SKOKIE, ILLINOIS 60076
(312) 675-7210
Film Fonts

FOTOSTAR INTERNATIONAL
15450 EAST VALLEY BLVD.
CITY OF INDUSTRY, CALIF. 91746
(213) 333-2600
FotoStar Display Setting Machines, 2" Film Fonts

GEOGRAPHICS INC.
1100 SEYMOUR STREET
VANCOUVER, B.C. CANADA
(604) 685-8236
Dry Transfer Letters

HARRIS CORPORATION HARRIS COMPOSITION SYSTEMS DIVISION
P.O. BOX 2080
MELBOURNE, FLORIDA 32901
(305) 727-4790
Fototronic 4000, TXT, 1200, 600 CRT 7400, 7450

LETRASET INTERNATIONAL LTD
ST. GEORGE'S HOUSE
195/203 WATERLOO ROAD
LONDON SE1 8XJ
ENGLAND
(01) 928-0488
Dry Transfer Letters

LETRASET USA INC.
33 NEW BRIDGE RD.
BERGENFIELD, N.J. 07621
(201) 387-0700

MECANORMA
78610 LEPERRAY-EN-YVELINES
PARIS, FRANCE
(484 83 40)
Dry Transfer Letters

MERGENTHALER LINOTYPE COMPANY
MERGENTHALER DRIVE
PLAINVIEW, N.Y. 11803
(516) 694-1300
Linofilm, Linotron, Linocomp, V-I-P

MGD GRAPHIC SYSTEMS ROCKWELL INTERNATIONAL
2735 CURTISS STREET
DOWNERS GROVE, ILLINOIS 60515
(312) 963-4600
Information Products Division

3M COMPANY
3M CENTER
ST. PAUL, MINN. 55701
(612) 733-1100
Promat Letter Compositor

THE MONOTYPE CORPORATION LTD
SALFORDS, REDHILL,
SURREY, ENGLAND
REDHILL 6 5959
Visual Communications Equipment

NORMAGRAPHICS DIV. OF KEUFFEL & ESSER CO.
20 WHIPPANY ROAD
MORRISTOWN, N.J. 07960
(201) 285-5000
Dry Transfer Letters

PHOTOVISION OF CALIFORNIA, INC.
8540 WEST WASHINGTON BLVD.
CULVER CITY, CALIF. 90230
(213) 870-4828
Spectra Setter 1200, Visual Display Setter, and 2" Film Fonts

PRESSURE GRAPHICS, INC.
1725 ARMITAGE COURT
ADDISON, ILLINOIS 60101
(312) 620-6900
Dry Transfer Letters

PROTYPE, INC.
67 MAIN STREET
WARWICK, N.Y. 10990
(914) 986-1166
Visual Display Phototypesetting Systems and Film Fonts

***D. STEMPEL AG**
HEDDERICHSTRASSE 106-114
FRANKFURT AM MAIN-SUD
GERMANY
(0611) 6068-1
Type Division

TACTYPE, INC.
43 WEST 16TH STREET
NEW YORK, N.Y. 10011
(212) 924-1800
Dry Transfer Letters

TECHNOGRAPHICS/FILM FONTS
8540 WEST WASHINGTON BLVD.
CULVER CITY, CALIF. 90230
(213) 870-4828
Film Fonts, Studio Film Kits and Alphabet Designers

VISUAL GRAPHICS CORPORATION
5701 N.W. 94TH AVENUE
TAMARAC, FLORIDA 33321
(305) 722-3000
Manufacturer of Photo Typositor and Original Typositor Film Fonts

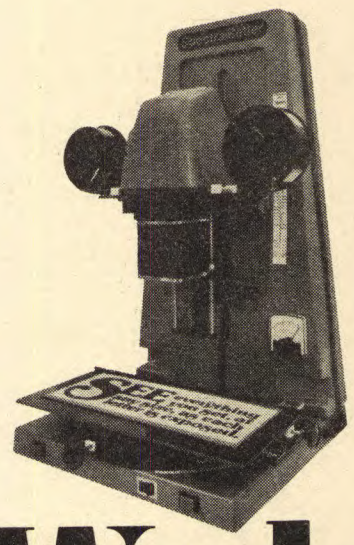
ZIPATONE, INC.
150 FENCL LANE
HILLSIDE, ILLINOIS 60162
(312) 449-5500
Dry Transfer Letters

*ITC typefaces not available at this time.

PHOTOVISION

Who puts the Swash in ITC Typefaces?

PhotoVision licenses all ITC typefaces ... including variations developed & created in our own alphabet design department—approved by ITC.



We do!

Fact No. 1: When you use or specify PhotoVision ITC Typefaces you not only get the crisp, first generation artwork as supplied by ITC, but you get many exclusive PhotoVision extras such as swash and/or biform characters designed and added to the normal font by our staff of hand lettering people. You also get these extras at less cost. **Example:** A regular font from others may be $42 to $45. Our super font is only $39 and if you use our Spectra Setter 1200, display and headline setter, your cost is only $33—that's a 25% savings, so you *really* get more...for less. If you should see our exclusive swash letters elsewhere—chances are that they are not original ITC licensed and are most likely duped, poor quality copies. Specify PhotoVision film fonts when you want first quality...priced from $21. **Fact No. 2:** You can use all the ITC faces, and over 2000 more, right in your art and creative production area. Now you can actually 'set' your comps and have finished art, ready to paste up...all at the same time...in one easy step. No more rubbing down of letters that can bounce, crack, peel and flake off. Now you can automate your art and layout department...increase quality, efficiency and save $1,000's and man hours a year. Your display copy will be sharper, cleaner and straighter...far less expensive to produce...and you never run out of letters. Plus you now have ten times the selection of styles available. Would you use pastels when you can use modern markers? Why rub-down expendable printed letters when you can set super sharp photo letters? **Fact No. 3:** You have probably already paid for a Spectra Setter 1200 in just the rub-down sheets you have... unusable with missing letters. The Spectra Setter 1200 is a modern art tool and the most versatile display setter made in the U.S.! You can set any size copy you need, on paper or film, from 1/8" to 7" high letters—plus you can condense, extend, italicize, backslant, etc.—all from one inexpensive film font. You would incur 100's of times the cost to have this range in rub-down sheets...that you would have to replace over and over again. You can stack copy line over line and you see each letter as you set it for creative, visual spacing with our automated, easy push-button system. You change letter sizes easily in seconds so you can mix sizes as you set. Put frequently used logos on film and make your own stats, at any size, in seconds—even step and repeat patterns on a large 9"x 20" table area. Now you can design your own headlines—*how* you want them, *when* you want them and **Fact No. 4:** It's so super easy to use! After a few minutes of practice you could set our 'Swash' headline in 5 to 10 minutes, save a $12 to $30 bill, and have the headline now, when you need it. Return this coupon and we'll send you **more facts**—a free $200 font offer, a fully detailed brochure, a sampler and a listing of over 2500 designer type styles that are available to fill your every creative need...*and that's a fact!*

YES, SEND ME SOME MORE FACTS.

Company

Address

City State Zip

Attention Phone

PHOTOVISION

Post Office Box 552-R6, Culver City
California 90230 • (213) 870-4828

Send for our new 200 page type book showing over 2500 styles, available @ $20 ea.—credited in full with $100 in orders.

Typography talks!

Speak well.

Advertising Typographers Association of America

Typography and the ATA are one.

Akron, Ohio
The Akron Typesetting Co.

Atlanta, Georgia
Action Graphics, Inc.

Baltimore, Maryland
Maran Printing Services

Benton Harbor, Michigan
Type House, Inc.

Bloomfield, Connecticut
New England Typographic Service, Inc.

Boston, Massachusetts
Berkeley Typographers, Inc.
Composing Room of New England

Chicago, Illinois
J. M. Bundscho, Inc.
Frederic Ryder Company
Total Typography, Inc.

Cleveland, Ohio
Bohme & Blinkmann, Inc.

Columbus, Ohio
Yaeger Typesetting Co., Inc.

Dallas, Texas
Jaggars-Chiles-Stovall, Inc.
Southwestern Typographics, Inc.

Dayton, Ohio
Craftsman Type Incorporated

Denver, Colorado
Hoflund Graphics

Detroit, Michigan
Willens + Michigan

Houston, Texas
The Type House, Inc.

Indianapolis, Indiana
Typoservice Corporation

Kansas City, Missouri
Lettergraphics/Kansas City, Inc.

Memphis, Tennessee
Graphic Arts, Inc.

Miami, Florida
Wrightson Typesetting, Inc.

Minneapolis, Minnesota
Dahl & Curry, Inc.
Duragraph, Inc.

Nashville, Tennessee
Typographics, Inc.

Newark, New Jersey
Arrow Typographers a Patrick & Highton Company

New York, New York
Advertising Agencies/Headliners
Artintype-Metro, Inc.
Franklin Typographers, Inc.
King-Weltz Graphics
Royal Composing Room, Inc.
Tri-Arts Press, Inc.
TypoGraphics Communications, Inc.
Volk & Huxley, Inc.

Orange, California
DeLine-O-Type, Inc.

Philadelphia, Pennsylvania
Walter T. Armstrong, Inc.
Typographic Service, Inc.

Phoenix, Arizona
Morneau Typographers, Inc.

Pittsburgh, Pennsylvania
Davis & Warde, Inc.
Headliners of Pittsburgh, Inc.

Portland, Oregon
Paul O. Giesey Adcrafters, Inc.

Rochester, New York
Rochester Mono/Headliners

St. Louis, Missouri
Master Typographers, Inc.

Syracuse, New York
Dix Typesetting Co., Inc.

Montreal, Canada
McLean Brothers, Ltd.

Toronto, Canada
Cooper & Beatty, Ltd.

Winnipeg, Canada
B/W Type Service, Ltd.

Brisbane, Qld., Australia
Savage & Co., Pty., Ltd.

Solna, Sweden
Typografen AB

Headquarters:
Advertising Typographers Association of America, Inc.
461 Eighth Avenue
New York, N.Y. 10001
Walter A. Dew, Jr.
Executive Secretary

Do Young & Rubicam, the Secret Service and Xerox know something you don't know?

To date, more than 8000 Visual Graphics copy preparation systems have been installed in art departments, reproduction centers, audiovisual facilities and photo labs all over the world, and we've listed a few of the purchasers.

But the fact that they did buy one of our daylight-operating reproduction or display typesetting systems isn't half as important to you as why they bought it.

No doubt you too are concerned about the high cost of outside services, have few such services conveniently available, or are just tired of waiting for stats and headlines to be delivered. Or perhaps you want to expand your creative options, improve the quality of your finished artwork, and increase production without adding to staff.

These are some of the very same reasons why Xerox, the U.S. Secret Service and all the others have invested in our remarkable equipment.

Now we'd like you to discover what our customers already know—and to discover it the way they did—through a live demonstration. Just read the brief descriptions of our PosColor® system, Pos One® system and Photo Typositor®, then check off the items on the coupon that interest you and fire it off to us. We'll arrange everything—and we promise it will be an experience you won't soon forget!

The New PosColor® System

The world's first and only system of its kind. Makes color stats in 8 minutes, black and white reproductions in 2 minutes. Without a darkroom, plumbing or internegative. Delivers low-cost, brilliant full color reductions or enlargements of photographic quality up to 11" x 14". Color originals can be 35mm slides, transparencies or reflective copy. Black & white capabilities are similar to our Pos One system. Use the PosColor unit in-house or start a profitable color (and black & white) stat service. We'll show you how.

The Famous Photo Typositor®

Own your own headline factory and save up to 80% on display type! All the quality headlines you need—when you need them—for just pennies a word. Operates in normal room light without a darkroom or plumbing. Over 1800 type styles. 2800 variations, including enlargements and reductions, italics and backslants, are possible from a single economical film font.

The Ingenious Pos One® System

Save up to 80% on your black & white stats. The Pos One produces one-step repros as big as 12" x 18", on paper or film, in minutes—for just a few cents apiece! Unique daylight-operating camera/processor delivers positive or negative line stats, position prints, enlargements, reductions, transparencies, screened half-tones, "Color Keys", special effect screens—even offset plates. Needs no darkroom or plumbing.

J. Walter Thompson, Time, Inc., American Can Co., Hallmark Greeting Cards, Exxon Corp., Macys, Campbell Soup, ITT, United Fund, New York Times, Blue Cross - Blue Shield, R.C.A., Eastern Airlines, Moore Business Forms, Kenyon & Eckhardt, Dartmouth College, Chase Manhattan Bank, American Cyanamid: They know too!

VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, Florida 33321

We've taken photographic reproduction out of the dark.

☐ I'd like to know. Please arrange a demonstration of
- ☐ The PosColor System
- ☐ The Pos One System
- ☐ The Photo Typositor

☐ Just send more information on the items checked.

Name _____ Title _____
Company _____
Address _____
City _____ State _____ Zip _____
Phone _____

THE MARKET RESEARCH
TOOK MONTHS.
THE LAYOUT AND PHOTOGRAPHY
TOOK WEEKS.
THE COPY AND POLISHING
TOOK DAYS.
NOW GET THE TYPE SET FAST.

ANY OLD WAY WILL DO!

Your product's position is perfect. The guy who came up with the concept must live right. Your research mavens have pointed to Fat City. The creative types made layouts crisp and bold: had artwork done that lives, wrote words that sing (not rum-da-dum-da-dum, but chick chicka chicka chick chick). The A.E.s presented it all with a logical rationale. Even the lawyers are happy.

And now it's the last possible minute. Just enough time's left to screw the whole thing up. To set type with wide open spacing. Bad kerning. Widows. Raggedy rag rights.

But it doesn't have to be that way.

You could have the ad set on an AlphaSette System.

You could choose from over 2,000 fonts, including the ITC faces.

You could get the kind of optically perfect type that has made AlphaSette the typographer's standard of quality.

And, your typesetter could deliver your beautifully set rush job on time because of all the automatic features built into the AlphaSette system. Features like automatic justification controls, automatic letter-spacing and kerning controls, automatic font mixing, and, just about, automatic anything.

Have heart. There's still time to get the next ad set right the first time. Ask your typographer if he has an AlphaSette System. If not, tell him to get one while you call the type craftsman down the street who has already seen the Alpha-light.

ALPHASETTE
FROM ALPHATYPE
The people who still care about typographic quality

7500 McCormick Boulevard
Skokie, Illinois 60076
Telephone: 312/675-7210

What would this ad have looked like 15 years ago?

Somewhere, there's probably an ad or a magazine you've saved from 1961.

Maybe it's up in the attic or down at the bottom of a reference drawer.

Or maybe it's still in the proof file.

Wherever it is, why does it look so dated?

If there's a picture in the ad, you might notice hair length or clothes have changed a little bit.

But photography and illustration haven't changed that much.

The product the ad is selling may have disappeared from the grocery store shelves a few years ago.

But a very similar product has probably taken its place.

The layout of that ad and the layout of this ad aren't really that different. It had a headline at the top of the page and a picture and copy somewhere beneath it. So does this.

Why does that ad from just fifteen years ago look so old?

Typography. That ad, regardless of how strong the concept was, or how far ahead of its time it may have looked, now looks behind the times because of the way the type was handled.

And, if we did this ad fifteen years ago, what would the headline have been? Univers? Baskerville? They were very chic then.

The body? Trade Gothic? Scotch Roman? Caledonia? Maybe.

Not that a typeface alone can date an ad. We could have set this ad in a face created since 1961 and immediately updated it. Avant Garde, Serif Gothic, Souvenir or Tiffany would have done that.

But this entire ad was set in Garamond. Garamond was around before George Washington was around.

What updates an old typeface is what has happened in typography in the last fifteen years.

Fifteen years ago, you could have driven a pica ruler through the letterspacing in the headline.

Photo Typositor composition changed that. It also saved hundreds of typomaniac art directors thousands of dollars in razor blades every year.

Because it overcame the spacing limitations of metal, phototypography created unheard of type flexibility.

We already said this ad was set in Garamond. 16 on 14 Garamond, minus ½ set.

Minus ½ set? Fifteen years ago that would have sounded like the New Math.

16 on 14? Minus leading, too? Fifteen years ago, that was impossible, outrageous, and probably sinful as well.

Fifteen years ago, what phototypography can do would probably have been called unreadable.

But you're still reading this ad, aren't you? And thousands of other people are reading ads composed this way.

Most type houses can now give you phototypography, typositor strips, minus leading and minus settings. So why is Frederic Ryder Company trying to make it sound like we have a corner on the market?

Because, humbly, we had a bigger hand in it than most.

In the fifteen years we keep talking about, our reputation for pacesetting in typography has grown.

So has our business.

Today, we're one of the biggest advertising typographers in the city of Chicago.

This publication has called our type books the most complete in the world. They must be. At $60 a set, we've sold hundreds of them.

Our RyderGallery is the only showroom of the typographic arts in the Midwest.

We have services now that even we didn't think possible fifteen years ago.

And we still have daytime representatives you can talk to and actually understand, and night servicemen who call unsuspecting production men, designers, and art directors at home if they think there's a better typographic way to do a job.

Fifteen years ago, we would have set this ad a lot differently. But so would you.

Being adaptable while still being professional is important to both of us.

If you don't think so, tuck this ad away. Then look at it 15 years from now. It'll probably look terrible.

RyderTypes

Frederic Ryder Company, Advertising Typographers.
500 N. Dearborn, Chicago 60610. (312) 467-7117.

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordninge
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenhete
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka sn
nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä
kännas lätt, och bottnen bör icke vara limmad men däremot väl fästad med skrufvar s
rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen m
facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbo
samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov af
Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och li
fullkomligt slätt utan vågor. Alla mellanväggarne i lådan böra sitta stadigt och nå så
högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att
stycket icke kan lyfta sig från bottnen efter någon tids torkning. Kaster som icke upp
dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden a
dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenhete
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka s
nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä
kännas lätt, och bottnen bör icke vara limmad men däremot väl fästad med skrufvar s
såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i krys
mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk elle
rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt b
aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af va
och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i lådan böra sitta stadigt
och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktni
så att stycket icke kan lyfta sig från bottnen efter någon tids torkning. Kaster som ic
uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i l
alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnad
ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga
erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och rega
tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä
åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfri
och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fästad
med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med e
skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, s
björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett e
behov aftvättas. Bottenmellanlägget b
vara af godt tjockt papper, som icke up
af vatten, och ligga fullkomligt slätt ut
vågor. Alla mellanväggarne i lådan bör
sitta stadigt och nå så högt upp i urskär
att de fylla densamma ända upp i dess l
så att stycket icke kan lyfta sig från bot
efter någon tids torkning. Kaster som i
uppfylla dessa fordringar borde aldrig
accepteras såsom fullgodt fabrikat, de
blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig fac
för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke säll
som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbr
och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckli
torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara a
kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot v
fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterliga
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare tr
såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven v
ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, so
icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i
lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma än
upp i dess längdriktning, så att stycket icke kan lyfta sig från bottnen efter någon tid
torkning. Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såsom fu
fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda
Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, o
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfa
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler til
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa
snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfrit
och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fä
med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterliga
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett f
träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, de
kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara a
godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt uta
vågor. Alla mellanväggarne i lådan böra sitta stadigt och nå så högt upp i ursk
att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan ly
sig från bottnen efter någon tids torkning. Kaster som icke uppfylla dessa ford
borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyr
Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, o
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfar
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler til
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa
snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfrit
och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fä
med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterliga
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett f
träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, de
kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara a
godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt uta
vågor. Alla mellanväggarne i lådan böra sitta stadigt och nå så högt upp i ursk

CENTURY SCHOOLBOOK WITH ITALIC AND CENTURY EXPANDED.

CENTURY. Cut in 1894 by Linn Boyd Benton in collaboration with T.L.DeVinne for the *Century Magazine* to supply a blacker and more readable face than the thin type used previously, and slightly condensed to fit the double-column setting of the magazine. It was first used in 1895.

Morris Fuller Benton designed several versions of this type; and in about 1900 American Typefounders brought out Century Expanded to meet the Typographical Union Standard of the day.

JASPERT, BERRY & JOHNSON: ENCYCLOPAEDIA OF TYPE FACES.

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, or
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfare
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa
snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt
och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäs
med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligar
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fas
träslag, såsom björk eller rödbok samt helst för trefandens skull fernissadt, det
kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af
godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan
vågor. Alla mellanväggarne i lådan böra sitta stadigt och nå så högt upp i urskär
att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyft
sig från bottnen efter någon tids torkning. Kaster som icke uppfylla dessa fordri
borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra
Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, or
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfare
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa
snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt
och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäs
med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligar
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fas
träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det
kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af
godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan
vågor. Alla mellanväggarne i lådan böra sitta stadigt och nå så högt upp i urskär
att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyft
sig från bottnen efter någon tids torkning. Kaster som icke uppfylla dessa fordri
borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra
Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, or
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfar
göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till
och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa
snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt
Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordning
och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenhet
göras på grund af det oförstånd med hv
kaster, formbräden och regaler tillverk
och försäljas. Kaster som äro dåligt hop
och af otillräckligt torrt trä, åsamka sna
nog officinen extra kostnader i reparati
Kasten bör vara af kvistfritt och torrt tr
kännas lätt, och bottnen bör icke vara li
men däremot väl fästad med skrufvar s
rundt kanterna som den gröfre midtbal
samt ytterligare med en skruf i kryssen
mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk elle
rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt
behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöse
af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i lådan böra sitt
stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess läng
så att stycket icke kan lyfta sig från bottnen efter någon tids torkning. Kaster som ick
uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva
i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, fö
trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan
som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbr
och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckli
torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara a
kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot vä
fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligar
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare tr
såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven v
ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, so
icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i l
böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i
dess längdriktning, så att stycket icke kan lyfta sig från bottnen efter någon tids tork
Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fab
de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig
faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det i
sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, f
och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckli
torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af
kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl
fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare
med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träs
såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid
ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som
icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i lå
böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i
dess längdriktning, så att stycket icke kan lyfta sig från bottnen efter någon tids torknin
Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabri
de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig f
för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan
som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräd
och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt
torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af
kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl
fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare

CENTURY EXPANDED WITH ITALIC AND CENTURY OLD STYLE WITH ITALIC.

TYPOGRAFEN AB, PYRAMIDVÄGEN 7, 171 23 SOLNA 1, TEL 08-27 27 60 TYPOGRAFEN AB, GÖTEBORG, TEL 031-11 01 33, 11 01 34 TYPOGRAFEN AB, MALMÖ, TEL 040-11 26 50, 11 26 60
TY/PHO/GRAFEN A/S, KØBENHAVN, TEL 01-15 11 34 NORSKE TYPOGRAFEN A.S, OSLO TLF. (02) 33 00 19, 33 20 01 OY SUOMEN TYPOGRAFI, HELSINKI PUH. 13695

This type set in ITC Serif Gothic and Serif Gothic Bold

65 pt.
50 pt.
32 pt.
27 pt.
24 pt.
17 pt.
14 pt.
12 pt.
11 pt.
8 pt.

NOW PRESENTING AM's new Comp/Set™ 510

The only direct entry phototypesetter with 70 type sizes on-line from 5½ to 74 point. 4 styles on-line—unrestricted size and font mixing.

Sets headlines and sub-heads, body copy and footnotes almost as easy as typing. One person, one job. All for just $12,950. Get the most important new advancement in phototypesetting into operation in your shop. Also available for increased productivity: Comp/Set 503 Record/Playback Module—an option that records all keystrokes for instant playback for easy corrections and re-formatting without re-keyboarding.

See the Comp/Set phototypesetters in action at your local AM showrooms, or if you wish, one of our demo-vans will bring it right to your front door. Just call your local VariTyper sales office, or write to the VariTyper Division, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936.

8 pt.
74 pt.
5½ pt.
11 pt.
6 pt.

seventy type sizes 5½ to 74

All the type for this ad was composed in position on the Comp/Set 510 phototypesetter. The type faces are ITC Serif Gothic and Serif Gothic Bold.

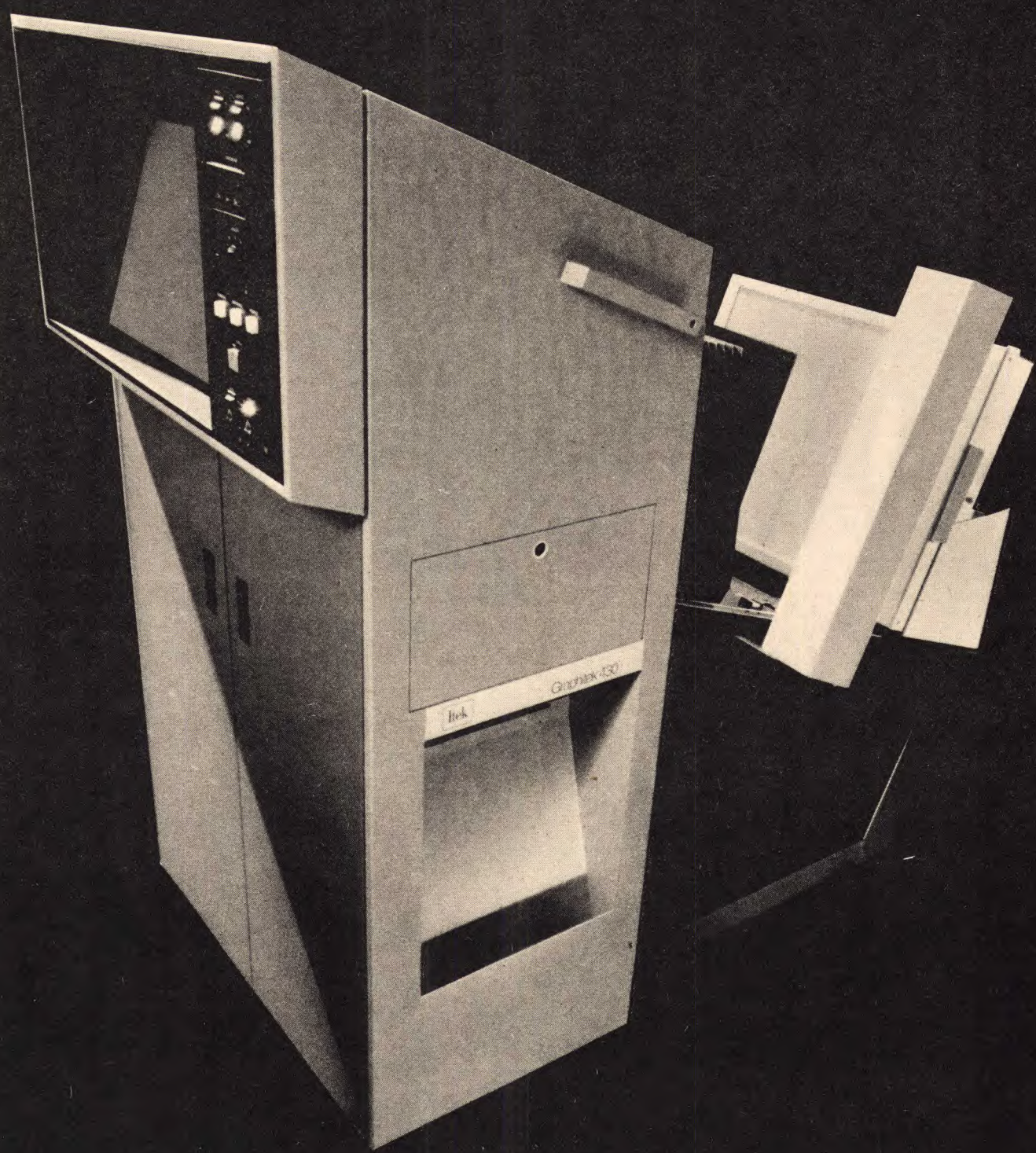
ADDRESSOGRAPH MULTIGRAPH
VARITYPER DIVISION
11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

☐ Please send full details on the Comp/Set 510 phototypesetter
☐ Please arrange a demonstration of the Comp/Set 510 phototypesetter
☐ Please send a type specimen book

name .....
title .....
company .....
address .....
city .....
state ..... zip .....

UGlc4/76

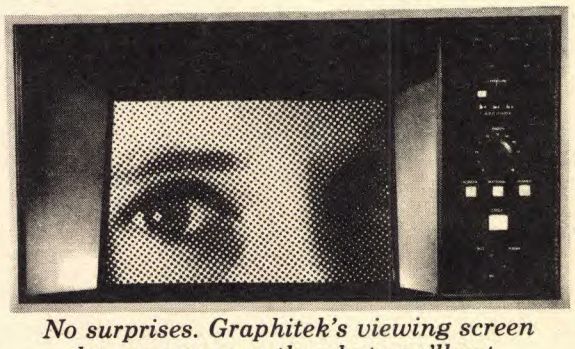
Take charge.



Introducing the Graphitek 430 System from Itek.

Finally, there's a single, compact, completely automated system to let you control more graphics jobs... with incredible ease.

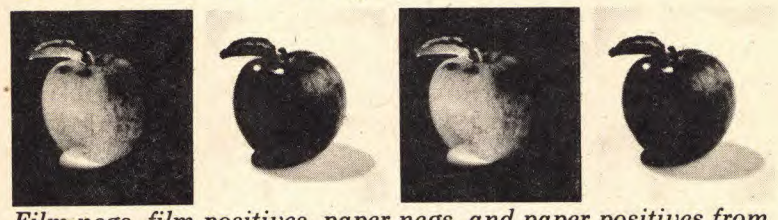
For design studios, ad agencies, and in-house graphics and printing departments who can't wait for pick-ups and deliveries. For countless others who need speed and versatility, too.



No surprises. Graphitek's viewing screen lets you see exactly what you'll get.

Introducing the Graphitek 430 System from Itek. It's ingenious.

More than a camera... more than a processor. It's the surest way to creative



Film negs, film positives, paper negs, and paper positives from one versatile system. Mezzotints and special screens, too!

freedom and creative control.

Yet, it couldn't be simpler. Slip in any of 4 cartridges. For film negs. Paper positives. Film positives. Or paper negs.

From start to finish. Position stats. Type repros. Surprints. Overheads. Great results.

Zoom the original to size and focus with automated controls. Down to 50%, up to 200% in one shot. Fast!

The viewing screen lets you see exactly what you're shooting. A whole new point of view!

Dial sizes up to 12″x18″. Snap in screens for halftones. Press the 'cycle' button, and watch the 430 respond.

Single-system chemistry. You don't change chemicals from job to job.

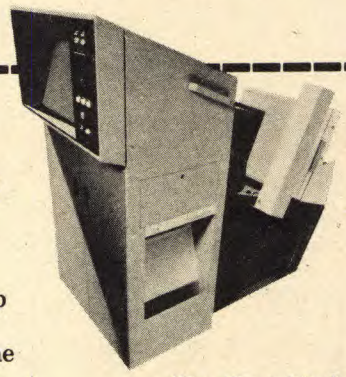
Results in just 2½ minutes. Dry. Sharp. Just what you want, when you want it.

There's no darkroom labor, because there's no darkroom. All processing is self-contained.

See for yourself what full-time control can mean.

The Graphitek 430 System. A brand new way of looking at graphics production and total systems economy.

Get acquainted... and take charge.



The Graphitek 430 System. What will we think of next?

Itek Graphic Products
Marketing Services Department
Box 509
Rochester, New York 14602

☐ Please have an Itek Sales Rep give me a call.
I'd like to get my hands on the Graphitek 430 System.

☐ I need more information right now. Send me the facts.

I need the Graphitek 430 for:

NAME

DEPARTMENT TITLE

COMPANY TELEPHONE

CITY STATE ZIP

Graphitek™ is a registered trademark of Itek Corporation, Lexington, Mass.

The Freedom of Typography

Tango
Italia Bold
Knightsbridge
PLAYBOY

Le Griffe

Garamond Italic

Yagi Link Double

Knightsbridge

Garamond Italic

Manuscript Capitals

The Liberated Letter
Tango

Typographically speaking, these 200 years have been great. And no more so than these last 15. Lettering technology, talent and money have all been in abundant supply. Boundaries have been pushed back and the essence of lettering vigorously pursued. Most important, it's not been an elite movement—more working designers are typographically involved than ever before.

One reason for this popularity is that tools for creative typography are readily available. Today the opportunity for the creative typographer has never been more promising. For our part, we look forward to Instant Lettering continuing to contribute to modern typography.

The simple fact is that Instant Lettering gives you the ultimate creative control. There's no middle man. Whether you work with tracings, acetate overlays or set directly from the sheet, you get the setting you want. In other words, the right person is in charge.

We've tried to make that responsibility a manageable one. Many recent Letraset alphabets (and licensed ones) are admirably suited for tight settings and ligatures. If you look at these sheets, you'll see they're packed with alternate characters and ligatures that add a "one-off" look to a design. And there's no law against drawing a swash or extending a descender with pen and ink.

When the headline is in the bag, you should consider the cost. An Instant Lettering headline probably costs anywhere from 25% to 75% less than alternative methods. Taking advantage of that is known as freedom of enterprise.

But finally, when you get down to it, the principle is clear. We make the letters. You set them. We like it that way and we hope you do as well.

Letraset 33 New Bridge Rd., Bergenfield, N.J., 07621

YOU'RE LOOKING AT A BUNCH OF CHARACTERS LOOKING AT A BUNCH OF CHARACTERS...

...COMING OFF A MERGENTHALER LINOCOMP PHOTOCOMPOSER.

Time: The present
Scene: A well-known design office
Cast: Mergenthaler Demonstrator and Linocomp Operator with Art Director/Designer and Office Staff (with Goldbrick)

DEMONSTRATOR

All right, there you have it. A cost-cutting tool right at your fingertips, producing all your typographic needs right in your own studio.

ART DIRECTOR

Look, we'd like to hear the rest of your spiel, but we're really pressed for time. We've got to get a new ad to the typesetter today.

DEMONSTRATOR

Aha!

ART DIRECTOR

What do you mean, "aha"?

DEMONSTRATOR

The typesetter gets your copy and maybe gets it back to you for corrections tomorrow. Right?

ART DIRECTOR

Right.

DEMONSTRATOR

Then you send it back to him with corrections and eat up another day waiting, right?

ART DIRECTOR

Right. So if you'll excuse us...

DEMONSTRATOR

But that's what this is all about. Why waste all that time when you can set type right here right now?

ART DIRECTOR

Right here?

DEMONSTRATOR

Right now.

ART DIRECTOR

Yeah, but I'm no good with machines. I just like to send my stuff and get it back the way I want it. I'm not mechanical. Hell, I even get rattled changing a light bulb.

DEMONSTRATOR

That's the great part about the Linocomp. You don't have to do anything.

ART DIRECTOR

But what if I want to?

DEMONSTRATOR

Works both ways. You can either hand your typist copy, spec the design--point size and typeface--and have the proof to look at in minutes. Or you can play around with it yourself. It's as easy to operate as a typewriter.

TYPIST

You know, last night I dreamed that you bought us one of these things.

ART DIRECTOR

So in your next dream, use it in good health.

DEMONSTRATOR

It's not all that expensive. And it's the most versatile unit on the market with fourteen interchangeable lenses that lets you mix any four faces at one time.

ART DIRECTOR

Four at one time?

DEMONSTRATOR

In any point size from six to thirty-six and in any typeface in the Mergenthaler Library, including all the new faces from ITC. Just think what that could mean to the art director who has no easy access to the kinds of faces he's after.

GOLDBRICK

Does it make coffee?

DEMONSTRATOR

It does just about everything else--offering a designer exceptional fit, alignment, and image quality with very little turn around time. What kind of ad are you doing?

ART DIRECTOR

Well, actually, it's an ad for you people at Mergenthaler. We want to let art directors everywhere know just what you've been telling us. In 11 pt. Korinna.

DEMONSTRATOR

As for instance?

ART DIRECTOR

Sarah?

SECRETARY

"Linocomp is a table-top no-nonsense unit that's at home in the office. Born out of the experience of the total typesetting operation, it will enable a secretary with no typographic know-how to match the skill of the craftsman. Don't go back to your shop without one."

DEMONSTRATOR

Not bad.

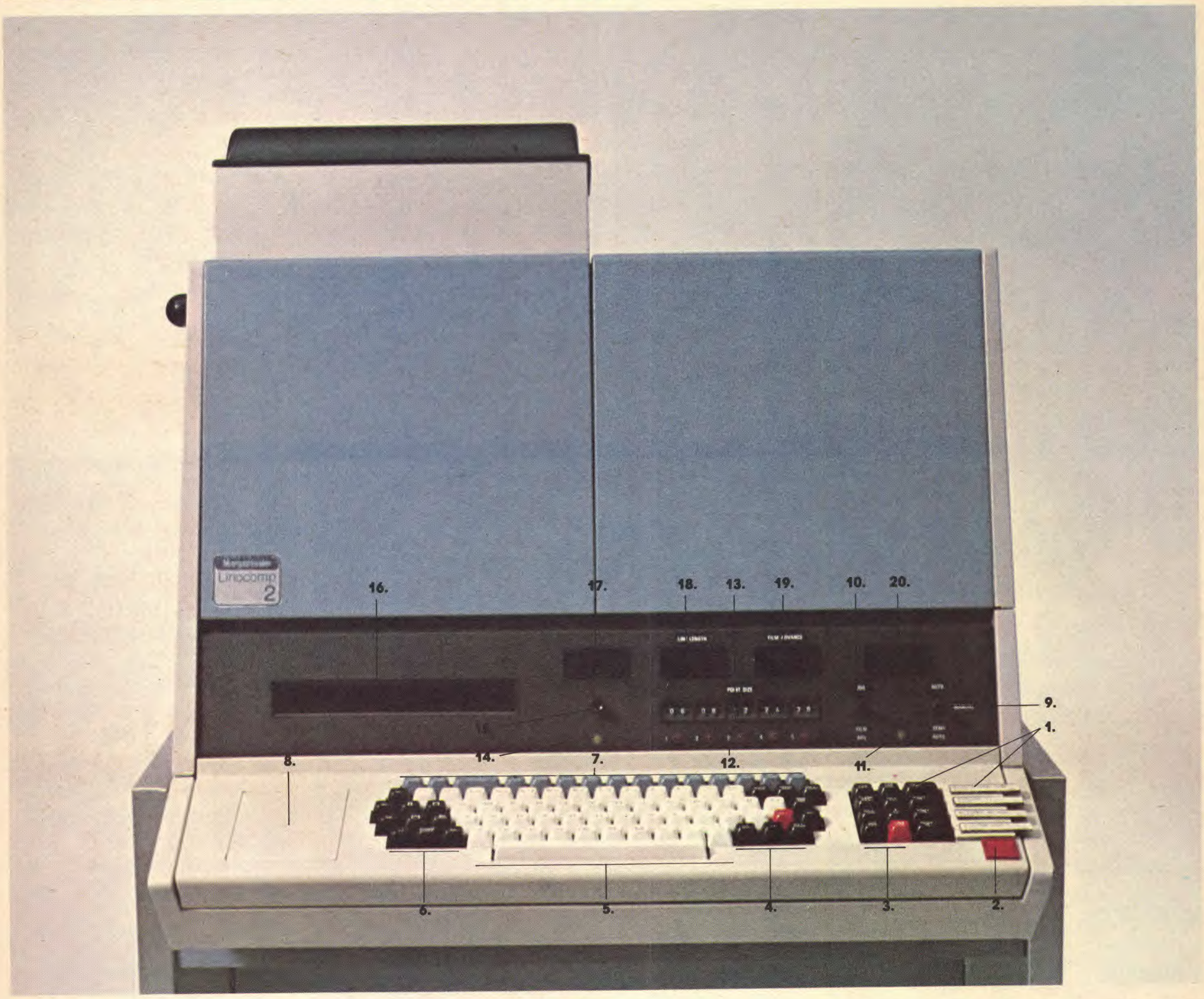
COPYWRITER

Not bad? It's terrific.

ACCOUNT MAN

What we want is to get art directors and designers as excited about the possibilities of this unit as we

1. Font Select Keys/Indicators **2.** Power On/Off Switch **3.** Function Keys **4.** Function Keys **5.** Standard Keyboard **6.** Function Keys **7.** Function Keys **8.** Mode Switches **9.** Justification Mode Switch **10.** Film Advance/Jog Switch **11.** Film Advance Indicator **12.** Point Size Indicators **13.** Point Size Switches **14.** Print Indicator **15.** Reset Switch **16.** Alphanumeric Display **17.** Line Length Remainder Display **18.** Line Length Display **19.** Film Advance Display **20.** Line/Point Counter Display



are. Show them how they can actually design right at the keyboard, making it do whatever they want it to do.

DEMONSTRATOR

That's the Linocomp. You can play with type, set it, change it--anything. It's all done in seconds.

BOOKKEEPER

Yeah, but can we afford it?

PRODUCTION MANAGER

Looks like we can't afford not to afford it.

DEMONSTRATOR

That's right. The Linocomp is not only a money and time saver, it's a lifesaver with deadlines.

ART DIRECTOR

I like that. Put that in.

DEMONSTRATOR

Fact, it's great for comps when you want to save time and money, and great for reproduction typography when you have to save time and money. Of course, you'll still want to send certain jobs to your favorite typesetter but when you're on a tight budget the Linocomp is ideal.

GOLDBRICK

Doesn't make coffee, huh.

DEMONSTRATOR

Not yet, but we're working on it. In just a few minutes now, you'll have your completed proof to go over for corrections--which can be made on the spot in seconds. All you need now is the head and a bottom line.

ART DIRECTOR

I've been thinking about that. How about "You're Looking At A Bunch Of Characters Looking At A Bunch Of Characters."

DEMONSTRATOR

And the bottom line?

ART DIRECTOR

"The Mergenthaler Linocomp. Don't go back to your shop without one."

DEMONSTRATOR

Not bad.

ART DIRECTOR

Not bad? It's terrific.

This copy was set in Korinna.

THIS IS WHAT YOUR CHARACTERS CAN DO WITH OUR CHARACTERS.

AUTOMATIC RAGGED RIGHT, JUSTIFICATION, & RAGGED LEFT

This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This

This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what

This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters.

RUN-AROUND

This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our charac

LETTERSPACING

This is what your characters can do with our characters. This is what your characters can do with our characters. This is what your characters can do with our characters.

FONT CHANGES - FOUR FACES IN A LINE

This is *what* your characters can *do* with our characters. *This* is what your *characters* can do with

BLOW UP 36 PT. TO 72 PT.

This is wh
characte
This i
char

CHANGE POINT SIZE IN A LINE

This is what your characters can do with our characters. This is what your characters

CENTERING

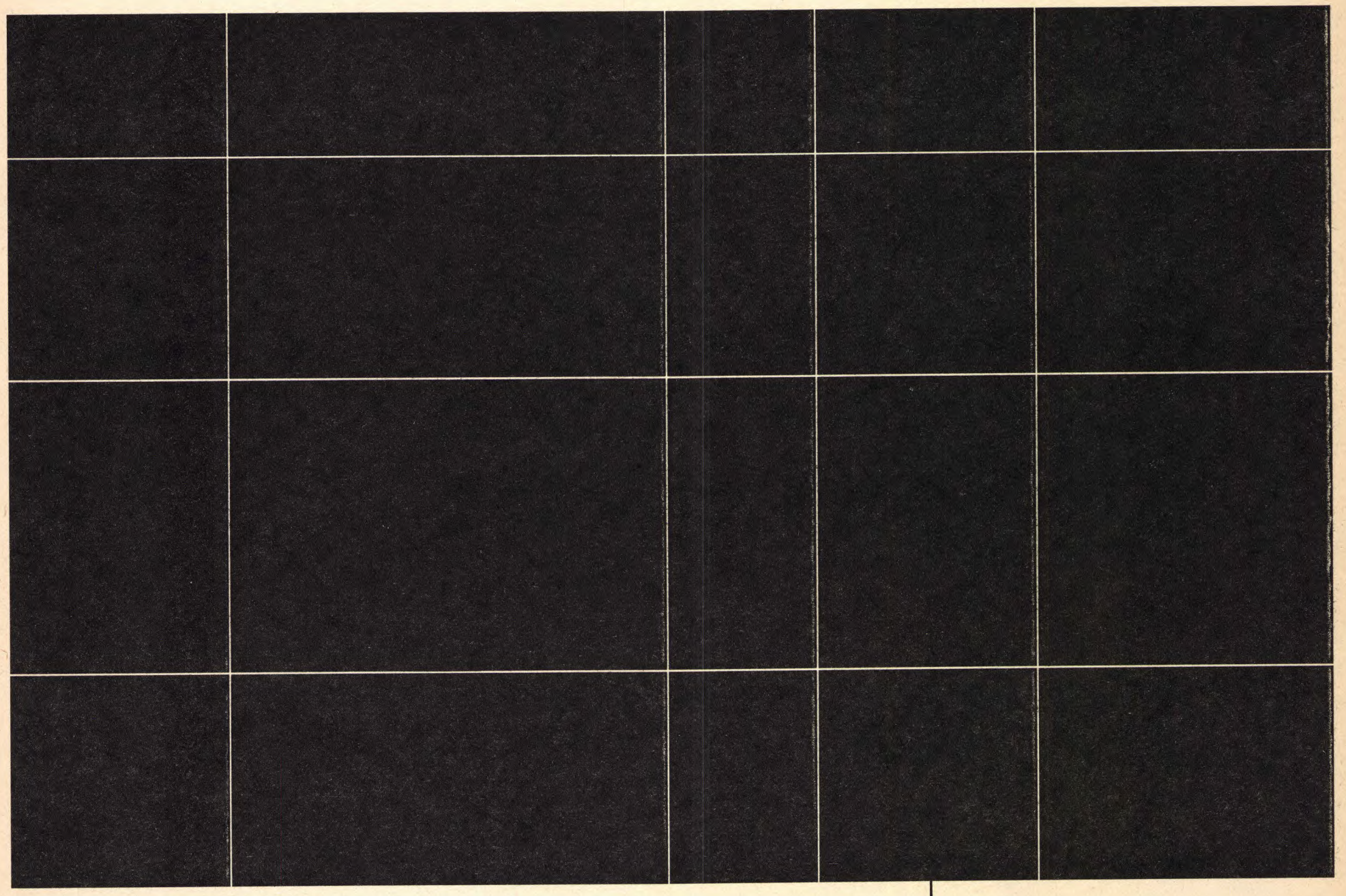
This is what your characters can do with our characters. This is what your characters can do with our characters.

All ITC typefaces will be available from Mergenthaler within two weeks of publication of U&lc. Most of the typefaces in the Mergenthaler Library are now available, including such popular faces as:
Antique Olive, Astor, Auriga; Bembo, Caledonia, Eurostile; Goudy Old Style, Helvetica; Janson, Melior, Memphis; Meridien, Olympian, Optima; Palatino, Pilgrim, Plantin; Primer, Sabon, Snell-Roundhand, Times Roman; Trade Gothic, Univers--
--and 1,476 others.

No other competitor can make this statement.

All type for this ad was set on a Mergenthaler Linocomp. The samples on this page were set in: ITC Tiffany, ITC Serif Gothic, ITC Souvenir, Avant Garde, ITC Bauhaus, and Korinna.

It's not how many black boxes you have,



it's how you use them.

Using our new computer installation, our wide type selection has been specially redesigned with a kerning program to assure the most effective letter-fitting possible in all sizes. The extensive VIP library now supplements our usual ITC, Linofilm and Linotype offerings. We can automatically control letterfit to produce a product that meets your most exacting requirements within realistic costs.

We have a computer with practically inexhaustible storage potential, and a visual display terminal to facilitate corrections. Our 24-hour operation has a quality control director on every shift.

Call or write for our wall chart, or our special offer of "Greek" type settings (for only $15) which will enable you to see the texture of any size, with any leading, any degree of letterfit, with a maximum column width of 45 picas, and depth of 42 picas.

We would be glad to show you our new program in a personal visit, or to apply it in your next job.

Sample Letterfit Chart for Univers 45 & 55

all values are minus units

Characters on left / Characters on right

	W V T	, .	s d q o g e c a	Y	y w v	- –	A	; :	u p r n m	'
L	2			3	1	1				2
PF		2	1			1	2	1	1	
T		2	3		2	1	1	1	2	
W		2	1				1	1	1	
A	1			2	1					2
Y		2	3		2	1	2	2	2	
–	1			1		3				
r y w v		2								
V		2	1		1	1	1	1	1	
. ,										2
'		2	1							
'							1			

Sample Letterfit Chart for Univers 45 & 55
Sizes 6 to 36 point

For example:
Cap and lower case combinations like Te, Wa, etc.;
punctuation following r, y, w, v,
spacing after dashes, etc. –
all are called for automatically.

Or, if you prefer wider letter-fitting, this can be programmed on request.

Typographic House, Inc.

63 Melcher St., Boston, Mass. 02210
(617) 482-1719

119 Ann St., Hartford, Conn. 06103
(203) 247-2538

1017 Union Trust Bldg., Providence, R.I. 02903
(401) 272-4112

Take Five

TAKE ANY 5 FREE

with a short trial subscription to America's top clip-&-paste art service

That's right! Pick any five of the very latest "Clip Books of Line Art" shown here in miniature. Each is a brand new 1975 collection of fresh illustrations, ready to clip and paste. Take five bread-and-butter books—the big time and money savers you'll need most in the weeks ahead.

Yours to clip and paste without extra cost, without extra reproduction fees. Your gift with a limited trial subscription to the original "Clip Books" at a low introductory rate. No further obligation. Nothing more to buy!

A whole new world of wonderfully good art at an average of less than $2.50 a week! And, you'll use the art effectively in company publications, newspapers, trade papers, bulletins, booklets, circulars, direct mail, TV, audio visuals, dealer aids, collateral material.

You'll clip and paste an art proof just like an original illustration (which it is) for each is pure black-and-white line. Ready for a simple camera shot—no hard-to-handle halftones. Reduce, enlarge, use same size. Print handsomely by offset, letterpress, silk screen, gravure, etc.

The "Clip Books" are strong on handsome realistic illustrations—best in the field! And, the art reflects today's fashions, hair, etc. since it's drawn for each month's new books. Plus useful decorative, humorous spots. All the current art styles—pen & ink, dry brush, litho crayon, felt point, etc.

The "Clip Books" will help you beat the shortage of skilled professional help, cut art and production costs, meet and beat deadlines. You'll whip out handsome printed pieces on short notice and an even shorter budget!

But please don't let the low price mislead you! The art is used in many ways by many of America's top firms—some for over 23 years. They'd willingly spend more, but there is no better ready-to-use art at any price.

Our 23 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies, creative printers, etc. use the art profitably on a custom basis for individual clients. (The art, however, may not be resyndicated for multiple resale.)

The art is faithfully reproduced on "Kromekote" repro stock with the 5x8-inch pages printed one side only. Two 12-page and two eight-page books monthly for five months. Plus a matching index folder on each, with all art reproduced in half size. For fast look-up, as a quick source of smaller art proofs.

The cost? Only $59.95 for five months—10 12-page books, ten eight-page books, 20 index folders. Plus your choice of any five gift books with indexes. (Save! Enclose check with order and deduct 5 percent—only $56.95, postpaid!) Use the coupon at lower right and start saving time and money.

(This trial offer is for new subscriptions only. None of the current books shown may be purchased separately.)

Volk

YES! WE'LL TAKE THESE 5 FREE

(We've listed our bonus books by number above)

VOLK CORPORATION, BOX 72L
PLEASANTVILLE, N.J. 08232

Please rush the five gift books which we've listed by number above. We will be free to clip and use the art without extra cost in connection with our limited 5-month trial subscription to the *"Clip Book of Line Art"* at only $59.95. No further obligation! Send us each of the five forthcoming monthly issues *(4 books and 4 indexes in each) by mail or UPS. Invoice us for $59.95 which includes postage.*

☐ We wish to save five percent *(your bookkeeping and billing costs)*—our check for $56.95 in full payment, is enclosed. *(Outside USA: payment, in U.S. funds, with order. In N.J. include 5 percent sales tax.)*

Firm Name *(Please Print)*

Authorized by

Street or Box Number

City, State, Zip Code

"I only regret that I have but one type to give for my company."

If you have ever said this to yourself, it's about time you looked into another method of preparing your copy for printed communications.

Sure, a typewriter can give you the characters of the alphabet along with a few numbers and symbols. This is fine for letters and inter-office memos. But that's not all you are responsible for today! You have to produce catalog sheets, newsletters, direct mail pieces, visuals and a lot of materials. You need a choice of more than one type to do so many different jobs.

You DO have a choice with Compugraphic! A choice of hundreds of quality text and display typefaces to really carry your message home. Plus a wide choice of low-cost equipment to produce this type in-house; fast, economically and reliably.

Just a few of the Compugraphic choices:

- A comprehensive type library.
- Text composers with prices starting at $3,750.
- Headline machines as low as $2,250.
- Text composers that set our full type library — as low as $5,500.
- Composers with many type styles and sizes (32 to 96 fonts) from the secretarial-like keyboard—as low as $9,450.

As you can see, the choice is yours with Compugraphic. Contact us today!

SEND TO:
Compugraphic Corporation, 80 Industrial Way, Wilmington, MA 01887

Please ☐ Have a sales representative call ☐ Arrange a demonstration
☐ Send text typeface specimens ☐ Send display typeface specimens OR
Send a package, including prices, for my applications: _____

Plant Description ☐ In-plant facility ☐ Government facility
☐ Typesetter ☐ Design Studio ☐ Institutional graphics ☐ Ad agency

Current Composition Source ☐ MT/SC ☐ _____ Photocomp
☐ Typewriter _____ ☐ Purchased outside

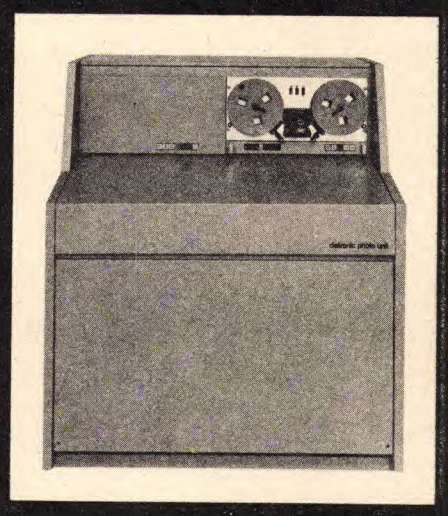
Name _____
Title _____ Organization _____
City/State _____ Zip _____
Telephone _____

compugraphic

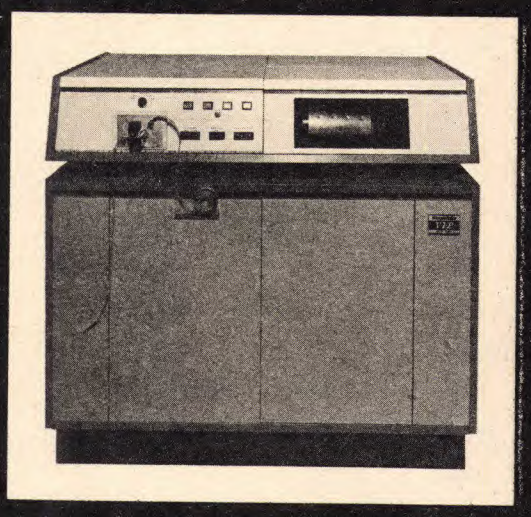
Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 / Phone (617) 944-6555

SALES AND SERVICE OFFICES: • ATLANTIC: 1901 North Moore Street, Rosslyn, Virginia 22209, (703) 525-1678 • NEW YORK METRO: 2 Pennsylvania Plaza, New York, New York 10001, (212) 736-4444 • SOUTHERN: 2527 Lantrac Court, Decatur, Georgia 30032, (404) 981-9500 • CENTRAL: 527 West Golf Road, Arlington Heights, Illinois 60005, (312) 640-1140 • MID-AMERICA: 11503 West 75th St., Shawnee, Kansas 66214, (913) 268-7400 • SOUTH CENTRAL: 4424 Spring Valley Rd., Dallas, Texas 75240, (214) 661-8940 • PACIFIC: 2908 Oregon Court Bldg. G, Torrance, Calif. 90503, (213)320-5780 • NORTHWEST: Centennial Bldg., 25 102nd Ave, N.E. Bellevue, Washington 98004, (206) 454-9798.

If you're about to buy a V-I-P–wait! First, try out berthold's Diatronic "S". It's supremely better!



Diatronic "S"



V-I-P

Side by side they look kind of alike, don't they? Well, maybe in some respects they are. But when it comes to quality, versatility and the speed in completing the *total* job, in position, they're not! "Ay there's the rub." The comparison simply stops right there .... Oh, sure, we could bore you with a pile of specifications but they really can't show what we want to show you ... what we *can* show you by demonstration. So, all we ask is that you try out your job on the V-I-P, or any other machine for that matter, then hand us the same job to complete on the Diatronic "S"-then decide for yourself. Fair enough? The Diatronic "S" will outproduce V-I-P because it completes the whole job in less time; the output is then ready for camera or platemaking. So, what we're really saying about Diatronic "S", our unique phototypesetter:

1. Its type quality, measured against any other machine, is incomparable.

2. It completes the *entire* job in far less time (even though the c.p.s. output may be slower than V-I-P).

3. It's far more versatile.

What it all adds up to is higher quality, more versatility and the job finished in far less time. We think you'll agree, that's what counts! Right? The Diatronic "S" reduces paste up and stripping to a minimum and sets horizontal and vertical rules. It's ideal for diversified jobs. (V-I-P might be more suited to some specific job such as straight book typography or galley setting.) This computerized machine needs no function or format codes and has wider measure than V-I-P. On top of all that, Diatronic "S" has its own air conditioning system and, because of the reverse leading capability, can position all type and rules within white space. Oh, and the not so minor detail: extremely low maintenance!

Berthold has combined American ingenuity with European craftsmanship and quality in the design of this amazing phototypesetter.

Now you have the facts. Your next step must be to compare! And that's precisely what Berthold invites you to do ... compare!

Please phone to arrange to come in for a demonstration in your area, or write us for further information.

berthold fototype

berthold fototype company
59 Willet Street
Bloomfield, New Jersey 07003
Telephone: (201) 429-8800

In Chicago, Telephone: (312) 449-5827
In Los Angeles, Telephone: (213) 645-7112
In Toronto, Telephone: (416) 789-5219

New York, how much do we love you?

$1,000,000 worth!

We've added two new 38" four-color offset presses, another new 29" single color offset press, a new 46" paper cutter, the latest new computerized Misomex stripping machine, a new 32" overhead camera, two new film processors, a new Type-flex proportioning machine and four new etching machines.

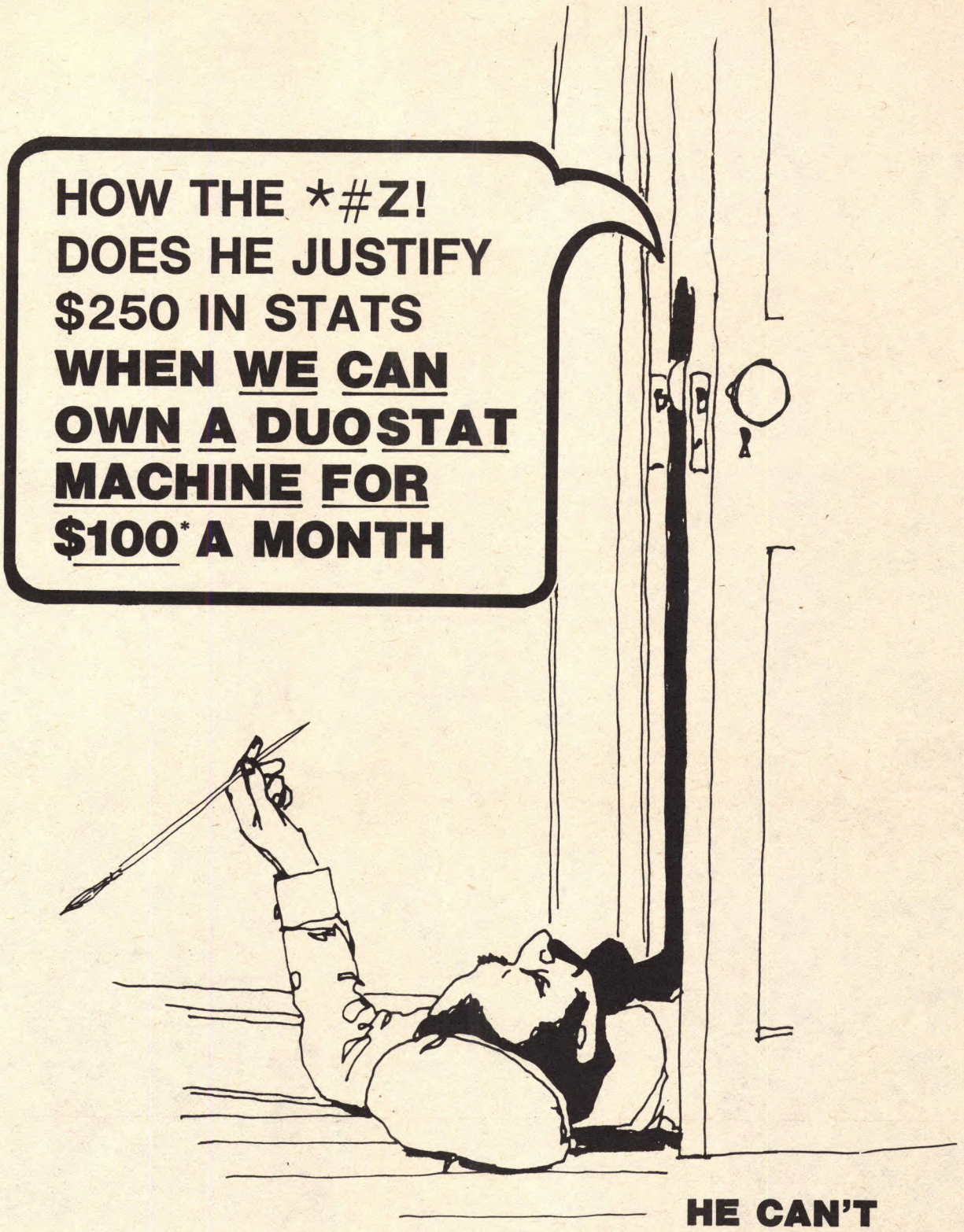
This totals more than a million dollar investment in additional equipment to our plant during 1975. We're not running away, we've planted ourselves deeper. We're paying more taxes and creating more jobs, without government subsidies.

We love New York and the ad community we work with.

We started here in 1872 and have always considered tough times as just another challenge to work harder.

New York—let's keep growing better together.

PHOTOENGRAVERS SINCE 1872
PIONEER·MOSS
100 WEST 24 ST., NYC LO 4-2040



HE CAN'T

Not when times are so rough and DuoStat is so easy. Like an office copier; dial a size and push a few buttons. In seconds, automatically and without plumbing or darkroom, repro-quality razor sharp stats or veloxes enlarged or reduced from 255% to 40% are made. A single photographic solution with no critical temperature control and no warm-up time means you need only a regular 20 amp electrical outlet.

Imagine, an 8 x 10 stat or velox for only 32 cents and... no more missed deadlines.

*Based on individual credit approval and prevailing leasing terms.

11 MODELS TO CHOOSE FROM
UP TO 18 x 24.

the duostat® system

Offices in principal cities Nationwide

P. O. Box 187 — 114 Beach St., Rockaway, N. J. 07866 Phone (201) 625-4400 DIAL TOLL FREE **(800) 631-9353**

Choosing a Phototypesetter?

Answer these questions:

1. What is the phototypesetter's reputation for reliability? Does it have a good operating/performance track record?
2. How about quality in **all** point sizes? Or do you lose quality in larger sizes? Or when mixing between light and bold types?
3. Can you get the point sizes **you** need? Or are you locked into sizes that you cannot use?
4. Is there a proven typographic program in use? Tested by over 2,200 users?
5. Is reverse leading **standard** and proven by over four years of industry use?
6. Does the phototypesetter have over **1,000** unique typefaces designed exclusively for phototypography?
7. Can you do typographic refinements (letterspacing, kerning, etc.) in the equivalent of a **72-unit system**?
8. Are there 108-characters per **font segment** to reduce keystrokes and look-up of pi characters?
9. Is there total **exposure control** for optimum quality at all point sizes?
10. What are its average maintenance/operating costs?

When you get the answers . . .
you'll buy the Dymo Pacesetter!

Dymo Graphic Systems, 355 Middlesex Ave., Wilmington, MA. 01887; Tel. (617) 933-7000

Ad set in Dymo Graphic Systems "Tiffany" series.

Functional Typography

This article is sponsored by the Mergenthaler Linotype Company

The Frutiger series
The alphabet designed for the Roissy Airport.

Extreme left: Adrian Frutiger
Left: En route to Roissy Airport

In 1968 Paul Andreu was invited to head the architectural development of the international airport to be built just outside Paris. Andreu used several of France's leading designers in a team effort to achieve the most efficient and functional architecture for air travel passengers. J. A. Motte and Adrian Frutiger were invited to contribute as team members.

Language. To smooth the operation of an airport, it is necessary to convey unambiguous information to the airport user. Written information rather than symbols has proved to be the most direct means of communication, despite the many different languages spoken. During the short but intensive initial period of air traffic, a common language has evolved which is based on internationally used expressions. All English, it therefore proved the necessity for English to be used as well as the national language.

Caps versus lowercase. The language used in signage on an airport is almost an independent abbreviated language. "Exit", for instance, or "Luggage" are wordshapes understood even by those who don't speak English. Lowercase forms are read most easily in wordshapes, while capitals are more easily recognized letter by letter. Therefore, lowercase lettering was chosen for all verbal instructions, information, etc. in air traffic. Capitals were only used as an initial or first letter of a line, phrase, word or proper name. Names of cities, for instance, Paris, New York, or people, Kennedy or Roissy airports, or of airlines, Lufthansa, Alitalia are certainly more legible if they begin with a capital letter.

Type Style. The new alphabet was based on sans serif forms. From the beginning it was clear that a serif, for fundamental reasons, would not have done justice to the functional aspects of the whole concept.

To meet all the requirements, it was decided that a new alphabet was to be designed for the Roissy airport. Initially round characters which matched the absolutely circular outline of the building, were drawn. However, it was soon obvious that design concepts needed in architecture cannot be transferred to the design of a typeface.

A condensed face was taken into consideration as one possibility, but was dropped for reasons of legibility.

The synthesis of all these considerations was a very simple sans serif. The descenders and ascenders were stressed to increase the perceptibility of the wordshapes. Capital characters and numerals are relatively small in order not to hamper the smooth flow of the line. Curved shapes are neither too round nor too square, while the difference between the horizontal and the vertical stroke thickness has not been stressed.

Weight and Width of Characters. The weight of the typeface was to appear to be bookface weight and therefore considered "normal" by most readers.

One opinion is that a bold, or even extra bold, typeface is more "visible" However, often the counters of the characters appear too small and hamper its recognizability. Letter spacing was balanced to achieve the best possible readability.

Size of Characters and Signboards. Optical research was used to determine the size of characters. It was found that, if the distance is 20 meters, the size of the characters should be approximately 10 centimeters, if the distance is only 2 meters, a character height of 1 centimeter will be sufficient for good readability.

Typography. To simplify the reading of signs, a uniform structural layout was indispensable. Asymmetrical lowercase typography was found to contribute to legibility. Each line of type, the height of which includes ascenders and descenders, is vertically centered on a strip; a principle which can be compared with Linotype hot metal composition. The flush left uniform beginning of the text is determined by the width of a "blind" character which, in turn, is determined by the largest size of lettering on the signboard.

The additional space at the upper and lower edge of the signboard is obtained by adding one-fourth of the height of the largest strip. The variety of type sizes used is limited to a minimum and chosen so as to automatically avoid a bad mixing of type sizes.

The result was so successful that in 1974, D. Stempel AG (Mergenthaler, Linotype, Stempel, Haas) invited Adrian Frutiger to put this carefully researched signage alphabet into a text alphabet with its entire family of weights and italics. In 1975 it was named Frutiger in tribute to the years Adrian dedicated to its design. Under Frutiger's guidance, this signage alphabet, designed specifically for readability became an outstanding text face.

New.
Now available.
Mergenthaler, Linotype, Stempel, Haas.

This text is set in 9 on 11 Frutiger 55 with Frutiger Black 75 heads. It was set on a Mergenthaler V-I-P with ATP 1/54, using track 1 and automatic kerning with hung punctuation.

It's happening all across the country for the second time.

Wherever good type is set on V-I-P you may find Typography Plus, Mergenthaler's new subscription plan, bringing good new faces to your typesetter on the date of release.

•••
Americana Roman
Americana Italic
Americana Bold Roman
Americana Extra Bold Roman

••
Perpetua Roman *with Italic*
Perpetua Bold *with Bold Italic*

Frutiger Light 45 with Italic 46
Frutiger 55 with Italic 56
Frutiger Bold 65 with Italic 66
Frutiger Black 75 with Italic 76

•
ITC Kabel Book
ITC Kabel Medium
ITC Kabel Bold
ITC Kabel Ultra

This month:

- Licensed from ITC. Kabel- designed for Klingspor in 1927 by Rudolph Koch, now part of the library of Mergenthaler's German subsidiary, D. Stempel AG, Kabel has been edited for photocomposition by ITC and is now available on the V-I-P.

•• Licensed from The Monotype Corporation, London. Fifty years old and going strong -Perpetua- Eric Gill's first typeface for Monotype, and his most popular roman, starts its second half century with its release on the V-I-P.

••• Licensed from ATF. For the bicentennial -Americana- Richard Isbell's face of the sixties from American Typefounders- released by Mergenthaler for the V-I-P in honor of our two hundredth birthday.

all in a complete range of text and display sizes

for the second time:
the coordinated, uniform perfection of computer spaced typography, from typesetters located in every major city, all across the country.

a standard set of kerned character combinations;

hung punctuation;

a choice of three levels of fit; normal, tight, very tight with the large sizes automatically adjusted;

a standard system for specifying computerized spacing in use all across the country;

the finest programmed typography available today without paying for expensive operator intervention.

To receive our booklet showing you how to specify computerized spacing on Mergenthaler's V-I-P complete and return the form to us.

Typographic Development Division
Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, New York 11803

or call us
area code 516, 694-1300, extension 213.

New.
Now available.
Mergenthaler, Linotype, Stempel, Haas.

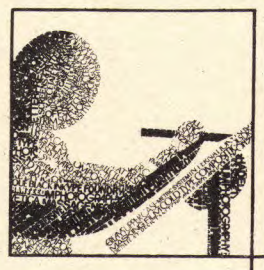
Name _____
Company _____
Address _____
Telephone _____

I am also interested in using the new faces:
○ Frutiger series
○ ITC Kabel series
○ ATF Americana series
○ Monotype Perpetua series

Mergenthaler
an Eltra company

zipatone®

Quality in Pre-Press Graphics

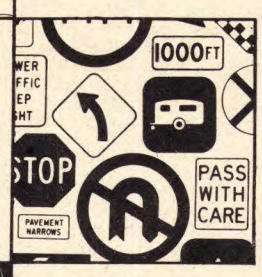


OVER 200 DRY TRANSFER TYPE STYLES FROM WHICH TO CHOOSE.

"ZIPATONE" IT'S A GENERIC TERM FOR PRE-PRINTED SHADING FILMS

142 COLOR OVERLAY FILMS MATCHED TO A PRINTER'S INK.

A WIDE VARIETY OF PRODUCTION AND ARCHITECTURAL SYMBOLS.

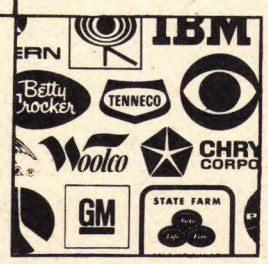


THE FAST, EASY WAY TO OPAQUE POSITIVE AND NEGATIVE PHOTO FILMS.

MAKES HALFTONE WINDOWS A SNAP! 100% BLOCKING POWER

SHARP PRINTED BORDER TAPES. JUST POSITION, PRESS, CUT AND IT'S DONE.

CUSTOM-PRINTED SHEETS AND TAPES MADE TO YOUR SPECIFICATIONS.



Write for catalog and free samples.

Zipatone®, Inc.
150 Fencl Lane, Hillside, Illinois 60162

fy(t)i

for your (typographic) information

H/J

H/J, which means hyphenation and justification, is just another way of saying "end of line decisions." When setting type—whether by hand, casting, or phototypesetting—somebody or something has to decide when a line is ready to be turned over and how a word should be hyphenated. In some cases these decisions are made by the typesetter or the keyboard operator, but in more and more cases these decisions are being left up to the computer. This is mainly because it is too time-consuming and costly to have a high-paid typesetter or keyboard operator making decisions that a computer can make as well and faster.

Not all computers are equal, and how well a computer handles H/J is determined by its programming. The more thoroughly a computer is programmed, the better the chances of correct hyphenation, even wordspacing, and good typography.

There are four systems by which computers can be programmed to resolve linebreaks. They are as follows:

Hyphenless. No words are hyphenated and lines are justified by increasing or decreasing the wordspace, and on some machines, the letterspacing.

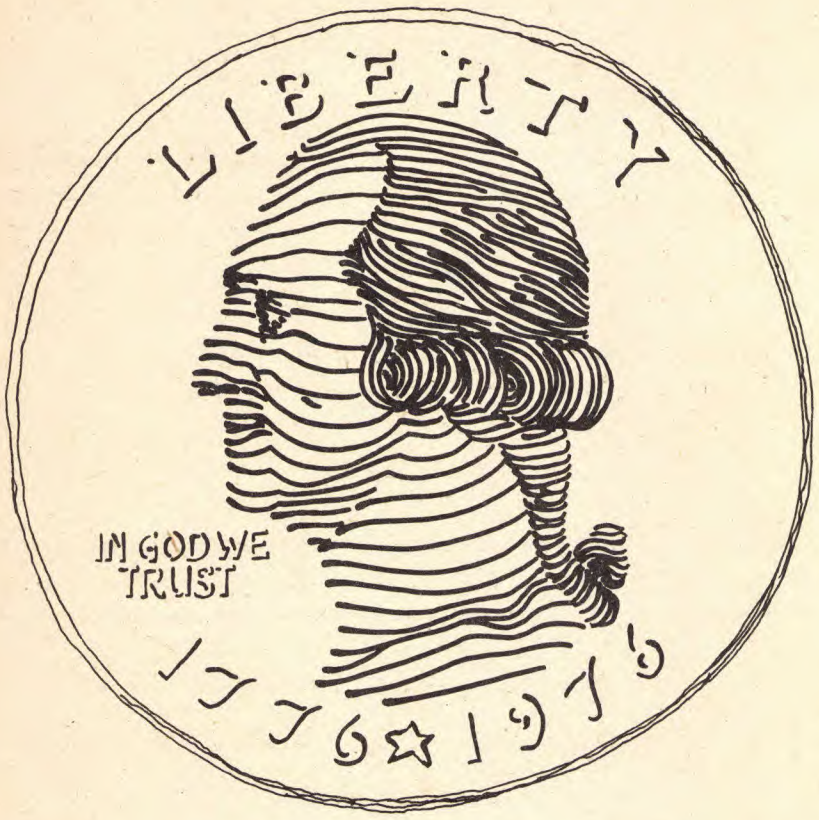
Discretionary. As the keyboard operator types the copy, every word of three syllables or more is hyphenated. The computer, when justifying a line, uses its "discretion" to choose only the hyphenation it needs, disregarding the rest.

Logic. The computer is programmed with a specific set of rules of hyphenation. All words covered by these rules will be hyphenated accordingly. If the rules cannot be applied the word will not be hyphenated.

Exception Dictionary. To cover words and situations not covered in logic, some of the more sophisticated computers are equipped with an "exception dictionary." Not all exception dictionaries are the same; some contain only a small number of words while others are very extensive.

Note: Not all computers are designed to use all four systems and it is a good idea when ordering phototype to discuss the computer's capabilities with the typographer. For further information and illustrations of computer-directed hyphenations see U&lc, Vol. 2, No. 3, pages 6-7.

Adapted from James Craig's **Production for the Graphic Designer**



EIGHT QUARTER CENTURIES OF A PROUD AMERICA

AND MORE CHANGE TO COME

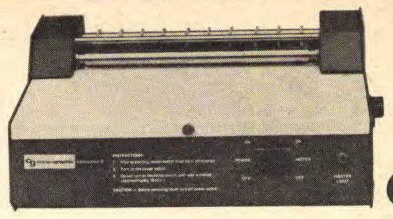
For fifty years, we have been the established leader of color sheets, patterns, screens and tapes. A tradition of quality and revolutionary ideas has kept us there and continues to encourage us to constantly strive for perfection.

During the past fifteen years, we have been giving her quality dry transfer lettering. True to the American Spirit, we've prided ourselves in supplying our nation with creative and useful typefaces. We are proud of this heritage that continues to generate fresh concepts.

Along with the Bicentennial, we are proud to celebrate the first birthday of Parapaque Liquid, the most innovative opaquing medium ever. Our identification with tradition has instilled attention to the continuing development of innovative products.

Doesn't it make sense to choose Zipatone?

zipatone®
150 Fencl Lane, Hillside, Illinois 60162



easycoat 9 waxer

A definite asset for your busy production area.

The Easycoat 9 Waxer is an immediate time saver for your busy production department. It quickly and easily applies a precise, smooth coating of adhesive wax to phototypesetting, and common paste up materials.

The Easycoat 9 Waxer has the reliability and durability needed for high-volume production applications. Its compact size allows optimum placement for maximum usage by all personnel, and its low price easily justifies having one at each work station.

Whatever your requirements, the Easycoat 9 assures total surface coverage without marring, streaking, or show through.

The Easycoat 9 is shipped assembled, and ready for use in less than 15 minutes. Included are: 10 cakes of Easycoat wax, burnishing tool, and a 12-page instruction booklet.

The Easycoat 9 is manufactured, sold, and serviced by Compugraphic Corporation — leader in the graphic arts industry.

For special introductory offer, call
800-225-1626
In Massachusetts only
800-752-0104

compugraphic
Supplies and Accessories Division
20 Commerce Way, Woburn, MA 01801

Special Educators' Discount on order of 25 or more—40% discount

TYPOGRAPHY FOR PHOTOCOMPOSITION

Written for NCA by A.S. Lawson and Archie Provan of RIT, this 24-page book details the basic rules of composing type for maximum legibility and esthetic value. It includes a Glossary of Typographic Terms defining commonly used trade jargon, as well as such topics as choice of a typeface; the use of caps, italic and boldface; type-justified vs. unjustified composition; the use of white space; copyfitting; and recognition of printing types.

$10.00

Written for NCA by Alexander Lawson and Archie Provan this 32 page booklet covers the distinguishing characteristics of 35 commonly used text faces, a brief history of their development, their usage and provides illustrated examples of each. Also includes Typeface Comparison Chart matching the generic names of the 35 faces with the manufacturers' name.

$10.00

PRIMER OF TYPEFACE IDENTIFICATION

NATIONAL COMPOSITION ASSOCIATION/PIA
1730 North Lynn St., Arlington, Virginia 22209

☐ TYPOGRAPHY FOR PHOTOCOMPOSITION $10.00
☐ PRIMER OF TYPEFACE IDENTIFICATION $10.00
Total—Check MUST accompany order

☐ Send NCA membership information
☐ Send complete publications list

Name _____
Company _____
Address _____
City/State/Zip _____
Title _____

NCA
Section of Printing Industries of America

"We, the People of the United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defence, promote the general welfare, and secure the blessing of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America." The first ten amendments to the original Constitution are known as the Bill of Rights. Amendment 1. Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances. Amendment 2. A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed. Amendment 3. No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law. Amendment 4. The right of the people to be secure in their persons, houses, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized. Amendment 5. No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or an actual indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation. Amendment 6. In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defence. Amendment 7. In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise reexamined in any Court of the United States, than according to the rules of the common law. Amendment 8. Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted. Amendment 9. The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people. Amendment 10. The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people. Amendment 11. The Judicial power of the United States shall not be construed to extend to any suit in law or equity, commenced or prosecuted against one of the United States by Citizens of another State, or by Citizens or Subjects of any Foreign State. Amendment 12. The Electors shall meet in their respective states, and vote by ballot for President and Vice-President, one of whom, at least, shall not be an inhabitant of the same state with themselves; they shall name in their ballots the person voted for as President, and in distinct ballots the person voted for as Vice-President, and they shall make distinct lists of all persons voted for as President, and of all persons voted for as Vice-President, and of the number of votes for each, which lists they shall sign and certify, and transmit sealed to the seat of the government of the United States, directed to the President of the Senate; — The President of the Senate shall, in the presence of the Senate and House of Representatives, open all the certificates and the votes shall then be counted; — The person having the greatest number of votes for President, shall be the President, if such number be a majority of the whole number of Electors appointed; and if no person have such majority, then from the persons having the highest numbers not exceeding three on the list of those voted for as President, the House of Representatives shall choose immediately, by ballot, the President. But in choosing the President, the votes shall be taken by the states, the representation from each state having one vote; a quorum for this shall consist of members from two-thirds of the states, and a majority of all the states shall be necessary to a choice. And if the House of Representatives shall not choose a President whenever the right of choice shall devolve upon them, before the fourth day of March next following, then the Vice-President shall act as President, as in the case of the death or other constitutional disability of the President. The person having the greatest number of votes as Vice-President, shall be the Vice-President, if such number be a majority of the whole number of Electors appointed, and if no person have such majority, then from the two highest numbers on the list, the Senate shall choose the Vice-President; a quorum for the purpose shall consist of two-thirds of the whole number of Senators, and a majority of the whole number shall be necessary to a choice. But no person constitutionally ineligible to the office of President shall be eligible to that of Vice-President of the United States. Amendment 13. Section 1. Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction. Section 2. Congress shall have power to enforce this article by appropriate legislation. Amendment 14. Section 1. All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws. Section 2. Representatives shall be apportioned among the several States according to their respective numbers, counting the whole number of persons in each State, excluding Indians not taxed. But when the right to vote at any election for the choice of electors for President and Vice-President of the United States, Representatives in Congress, the Executive and Judicial officers of a State, or the members of the Legislature thereof, is denied to any of the male inhabitants of such State, being twenty-one years of age, and citizens of the United States, or in any way abridged, except for participation in rebellion, or other crime, the basis of representation therein shall be reduced in the proportion which the number of such male citizens shall bear to the whole number of male citizens twenty-one years of age in such State. Amendment 15. Section 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude. Amendment 16. The Congress shall have power to lay and collect taxes on incomes, from whatever source derived, without apportionment among the several States, and without regard to any census or enumeration. Amendment 17. The Senate of the United States shall be composed of two Senators from each State, elected by the people thereof, for six years. Amendment 18. After one year from the ratification of this article the manufacture, sale, or transportation of intoxicating liquors is hereby prohibited. Amendment 19. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex. Amendment 20. The terms of the President and Vice President shall end at noon on the 20th day of January. Amendment 21. The eighteenth article of amendment to the Constitution of the United States is hereby repealed. Amendment 22. Section 1. No person shall be elected to the office of the President more than twice. Amendment 23. The District constituting the seat of Government of the United States shall appoint presidential electors as Congress may direct. Amendment 24. The right of citizens of the United States to vote in any primary shall not be denied. Amendment 25. In case of removal of the President from office or of his death or resignation, the Vice President shall become President. Amendment 26. The right of citizens of the United States, who are eighteen years of age or older, to vote shall not be denied or abridged by the United States or by any State on account of age. The Congress is empowered to enforce this article.

OUR TYPOGRAPHY ALSO STANDS THE TEST OF TIME

mjb
MJ BAUMWELL TYPOGRAPHY
461 8TH AVENUE, NEW YORK, NY 10001 (212) 868-0515

DESIGN AND TYPOGRAPHY: MAXWELL J. BAUMWELL

fy(t)i
for your (typographic) information

OCR

OCR, or optical character recognition, represents one more economical way to input copy for phototypesetting. What makes OCR different from other input systems is its capacity to electronically read typewritten copy which it converts into a tape ready for the phototypesetter.

With most phototypesetting systems, original copy is first typed on a regular typewriter and type specifications are added by the designer. The copy is then sent to a typographer where a keyboard operator retypes the copy on a tape-producing keyboard. This tape, which can be either paper or magnetic, is then run through a phototypesetter which actually sets the type.

It is this second keyboarding, along with its potential errors and accompanying costs, that the OCR system eliminates. With the OCR system, the original copy is typed with formatting codes {type specification, etc.} on a typewriter that has either a specially designed alphabet or a normal alphabet in which each character is accompanied by a series of bar codes. This typewritten copy is then put through a scanner which electronically reads the coded copy and produces a tape ready for the phototypesetting machine.

Above paragraph shows a specially designed OCR alphabet.

One of the major advantages of the OCR system is that it does not require a keyboard operator or expensive keyboard to produce a tape. Furthermore, all the input can be done in-house and if need be the tape can be sent to a typographer for the actual typesetting.

Above paragraph shows a bar-code alphabet.

Adapted from James Craig's **Production for the Graphic Designer.**

INTERNATIONAL TYPOGRAPHIC COMPOSITION ASSOCIATION · ITCA

These firms represent a world-wide typographic association, offering the most progressive thinking and advanced technology in the industry. Is your typographer's name one of them?

ARIZONA
Phoenix
Killgore Graphics, Inc.
Morneau Typographers
Tucson
Tucson Typographic Service, Inc.

CALIFORNIA
Anaheim
M & W Typographers
Arcadia
Western Lore Typographers
Berkeley
Brekas Typesetting, Inc.
Emeryville
Pacific Typographic Service
Hollywood
Andresen Typographics
Phototype House
Trend Typographers
Huntington Park
Park Typesetting
Inglewood
Burns Typesetting Service
Los Angeles
Ad Compositors, Inc.
Continental Graphics-Composition Systems
Graphic Typesetting Service
Headliners of Southern California
Hi-Speed/Advertising Typography
Los Angeles Type Founders, Inc.
Skil-Set Typographers
Strozer, Inc.
Typographic Service Co., Inc.
Vogue Composition Co.
Monterey Park
Auto-Graphics, Inc.
Mt. View
Frank's Type
Oakland
Dickinson Typesetting Co.
Hazeltine Typesetting, Inc.
Solotype
Orange
Deline-O-Type
Palo Alto
Atherton's Advertising Typography, Inc.
Sacramento
Ad Type
San Diego
Central Typesetting
San Francisco
Halle-Cordis Composing Room
Medallion Graphics
Mercury Typography, Inc.
Rapid Typographers
San Francisco Design & Type Studio
Timely Typography
San Jose
Holmes Typography, Inc.
San Mateo
Helvetica Typographers
Santa Clara
D & J Typographers, Inc.
Sunnyvale
Ed. Williams Typesetting

COLORADO
Boulder
American Enginuity, Inc.
Denver
Ernie Brame Typecrafter Co.
Art Cleveland Typesetters
Compo-Craft
George Ferguson, Inc.
Hoflund Graphics
Mel Typesetting
Fort Collins
B. Vader Phototypesetting
The Type House
Lakewood
Sand Creek Type Company

CONNECTICUT
Bloomfield
New England Typographic Service, Inc.
Bridgeport
Tesla Typesetting
Hamden
Southern New England Typographic Service, Inc.
Typographic Art, Inc.
Hartford
Eastern Typesetting Co.
The Mono Typesetting Co.
New Haven
Ro-Mark Typographic Co., Inc.
North Haven
Comp One
South Norwalk
Norwalk Typographers, Inc.
Stamford
Stamford Typesetting Corp.
Stratford
John W. Shields, Inc.
Waterbury
P & M Typesetting, Inc.

DISTRICT OF COLUMBIA
Washington
Capitol Composition Co., Inc.
Circle Graphics, Inc.
Comp-O-Type, Inc.
Creative Typographers, Inc.
General Typographers, Inc.
Graphicenter
Harlowe Typography, Inc.
Hendricks-Miller Typographic Co., Inc.
Hungerford Typographic Service
Stan Hitt Graphics, Inc.
Intergraphics, Inc.
Nave Typographic Service, Inc.
Phil's Photo, Inc.
Trade Typographers, Inc.
Type City
TypeMasters, Inc.

FLORIDA
Deland
Graphics Composition East
Fort Lauderdale
Typographical Service
St. Petersburg
Photocomp
Tampa
Century Typographers

GEORGIA
Atlanta
Phototype, Inc.
Type Craft Company, Inc.
Typography Shop

HAWAII
Honolulu
Pacific Phototype, Inc.
Hawaii- Typro

ILLINOIS
Arlington Heights
Northwest Suburban Typesetters, Inc.
Bartlett
Tustin Typography
Berkeley
Pearson Typographers
Chicago
A-1 Composition Co., Inc.
A&P Typographers, Inc.
Adwest Corp.
American Typesetting Co.
Arby Graphic Service, Inc.
Associated Typographers, Inc.
Avenue Typographers
Black Dot Computer Typesetting Corp.
Columbia Typesetting Service
Communica International
Compset, Inc.
Copy Craft
Davidson Typesetting Co., Inc.
Dearborn Typesetting, Inc.
Federal Typesetting Co., Inc.
G&R Typesetting
Granada Typesetters Co.
Graphic Arts Data Service
Graphic Copy Preparation, Inc.
Graphic Image Corp.
House of Typography
Howol Typesetting Co., Inc.
KC Composition
Lakeshore Typographers, Inc.
Master Arts, Inc.
Media Graphics Corp.
Metrographics, Inc.
Miller Typesetting Co.
Monsen Typographers, Inc.
Photofont Associates, Inc.
Photo Image Co.
Eddie Price Typographic Service, Inc.
Publishers Typesetters, Inc.
Reliance Graphics, Incorporated
Richards Typesetting & Printing Co.
Smith Typesetting Co.
Star Type, Inc.
Gladys Swanson Graphics
The Typographers, Inc.
Total Typography, Inc.
Trade Service Typesetting Co.
Tymette
Typecast Productions
Type-O-Line, Inc.
Typoservice Co., Inc.
Cicero
G&R Typesetting Co.
Des Plaines
Auto-Graphics
Elgin
Fox Valley Typesetting Co.
Elk Grove Village
Customer Priorities Unlimited
Larson Typographers
Evanston
W-R Typesetting
East Peoria
Tradetype Service, Inc.
Glen Ellyn
Midwest Copy Form Service, Inc.
Gilberts
Carda International
Hinsdale
Compositronics
Morton Grove
Shore Typographers, Inc.
Naperville
George Munson Graphics
Niles
Hellman's Typesetting Co.
Park Ridge
J. A. Sheahan & Co.
Philo
Francisco's TypoGraphics
Rockford
Ruppert-Dreher Typesetting Co.
Stone Park
Computerized Typesetting & Composition
Wheaton
Graphic Arts Services, Inc.

INDIANA
Indianapolis
Rogers Typesetting Co., Inc.
Typoservice Corp.
Weimer Typesetting Co., Inc.

IOWA
Cedar Rapids
Compositors
Type 2

LOUISIANA
New Orleans
Forstall Typographers/The Ad Shop
Green's Linotyping Service

MARYLAND
Baltimore
Head Composition Co.
Linotype Composition Co., Inc.
Hyattsville
Valley Typesetting, Inc.
Rockville
Suburban Typographers
Savage
Design, Incorporated
Silver Spring
Hodges Typographers
Omega Creative Typographers
Temple Hills
Tele/Data, Inc.

MASSACHUSETTS
Boston
Adams and Abbott Photocomposition
Composing Room of New England
Graphic Composition Co.
Monotype Composition Co.
The Type Shop
Trade Composition Co., Inc.
Universal Typographics, Inc.
Braintree
Photoset, Inc.
Jefferson
County Photo Compositing Corp.
Wrightson Typographers
Mattapan
Computer Graphics Corp.
Wakefield
Williams Graphic Services, Inc.

MICHIGAN
Berkley
Typehouse
Grand Rapids
Central Trade Plant of Grand Rapids
Peninsular Typesetting Co., Inc.
The Composing Room of Michigan
Pontiac
Pontiac Stamp, Stencil & Typesetting, Inc.
St. Joseph
Fred Freeman Graphics

MINNESOTA
Bloomington
Auto-Comp
Minneapolis
B. C. Graphics
Composition Services
Dahl & Curry, Inc.
Graph-Tronics, Inc.
Image Graphics & Design, Inc.
Mono-Trade/Mono-Lith Companies
P&H Photo Composition
The Type House
Typographic Arts, Inc.
St. Paul
The Beissel Co.
Jackson
Tate Typesetting Service

MISSOURI
Kansas City
Allen's Typesetting
Connell Typesetting Co.
Lettergraphics/Kansas City, Inc.
M&M Typesetting Co.
Polen's Typography, Inc.
Pulliam-Marty
Western Typesetting Co.
Richmond Heights
Midwest Technical Publications, Inc.
St. Louis
Advertising & Design Services
Brendel Typographic Service, Inc.
K-L Typesetting Co., Inc.
Master Typographers, Inc.
Modern Typesetting Co.
National Typographers, Inc.
Regal Typography
Service Typesetting Company
Sterling Typographers
Superior Typesetting Co.
Trade Typesetting Co.
Winsby Typesetting Co., Inc.
Z-P Graphic Arts Services, Inc.

MONTANA
Great Falls
Typehouse

NEBRASKA
Omaha
Mid-West Typographers
Priesman Graphics

NEW HAMPSHIRE
Salem
Graphic Arts Marketing Associates

NEW JERSEY
Kenilworth
Elizabeth Typesetting Co.
Newark
Arrow Typographers
Scott Typesetting Co.
Orange
Newark Trade Typographers
Roselle
Reproduction Typographers
The Tichenor Company

NEW MEXICO
Albuquerque
Reay's Typographic Service, Inc.

NEW YORK
Albany
Composition Corp.
Buffalo
Buffalo Type Service Corp.
New York
Advertising Agencies Service Co., Inc.
Allied Typographers, Inc.
M. J. Baumwell, Typography
Composing Room, Inc.
Haber Typographers, Inc.
Inter Typographics, Inc.
King Typographic Service
O'Sullivan Typographers, Inc.
Starkey Typographers
Rochester
Rochester Mono/Headliners
Syracuse
Dix Typesetting Co., Inc.
Syracuse Typesetting Co., Inc.
Utica
Utica Typesetting Co., Inc.

NORTH CAROLINA
Charlotte
Carolina Compositors, Inc.
Interstate Graphics, Inc.
Raleigh
Typo/Graphic Services Inc.

OHIO
Akron
The Akron Typesetting Co.
Cincinnati
Cincinnati Typesetting Co.
Typo-Set, Inc.
Cleveland
Advertype, Inc.
Neil Composition Co.
Columbus
Yaeger Typesetting Co., Inc.
Dayton
Dayton Typographic Service
Middletown
Miami Technical Services

OKLAHOMA
Tulsa
Typo Photo Graphics, Inc.

OREGON
Portland
Portland Linotyping Co.
Schlegel Typesetting Co.
Updike & Johnson, Inc.

PENNSYLVANIA
Philadelphia
John C. Meyer & Son, Inc.
Ruttle, Shaw & Wetherill, Inc.
Typographic Service, Inc.

RHODE ISLAND
Providence
Typesetting Service Co.

TENNESSEE
Memphis
Central Typesetting Service, Inc.
Graphic Arts
House of Typography
Lettergraphics
Nashville
Typographics, Inc.

TEXAS
Amarillo
Davis Typographics
Austin
Nelson Typesetting Co.
Dallas
Dallas Linotyping Co.
Jaggars Chiles Stovall, Inc.
Southwestern Typographics, Inc.
Tradetype of Dallas, Inc.
Fort Worth
Crosby Typesetting Co.
Fort Worth Linotyping Co.
Type Case
Houston
Elvel jak Type
Tradetypers, Inc.
Paul McCain Typographer, Inc.
Naylor Type and Mats
Tradetypers, Inc.
San Antonio
Harris-Fleller Typography, Inc.
Waco
Peri-graphics, Inc.

UTAH
Salt Lake City
Bear Graphics

VIRGINIA
Arlington
Carver Photocomposition, Inc.
Cooke Typographers
Graphictype, Inc.
Norfolk
B. F. Martin

WASHINGTON
Spokane
Service Typesetting and Printing Supply Co.

WISCONSIN
Madison
Impressions, Inc.
Menasha
Graphic Composition, Inc.
Milwaukee
Peter A. Alterhofen Typographers, Inc.
Independent Typesetting Co.
Trade Press Typographers

CANADA
MANITOBA
Winnipeg
Typoplate, Ltd.

ONTARIO
Downsview
AMA Typesetters, Ltd.
Downsville
Photo/Comp Services, Ltd.
Scarborough
Accurate Typesetting, Ltd.
Electra-Comp Typesetting Services
The Type House, Ltd.
Toronto
Alpha Graphics, Ltd.
Betterback Typesetting & Editorial Services
Better Creative Services, Ltd.
Compositor Associates, Ltd.
Cooper & Beatty, Ltd.
Dominion & Monarch Type
Expertype Graphics
Fleet Typographers, Ltd.
Francis Graphics
Galex Graphics
Golden Graphics, Ltd.
Goodtypes, Inc.
Haughton Typesetting, Ltd.
House of Lind
Imprint Typesetting
Kerr Graphics
Mono Lino Typesetting Co., Ltd.
The Moore Type Foundry, Ltd.
Paramount Typesetting Co., Ltd.
Prince & Smith Type Foundry
Qualitype Co.
Rapid Typesetting Co.
Techni-Process Lettering, Ltd.
Trade Typesetting, Ltd.
Typesettra, Ltd.
Words & Graphics

QUEBEC
Montreal
Fred F. Esler, Ltd.
Fast Typesetters of Canada, Ltd.
McLean Brothers, Ltd.
MGM Typographers Inc.
Rodman Graphics, Ltd.
Typographic Service Co., Ltd.

OVERSEAS
AUSTRALIA
Brisbane, Queensland
Savage & Co. Pty., Ltd.
Melbourne, Victoria
All Graphics Pty., Ltd.
Monotrade Pty., Ltd.
S.T.L. Industries Pty., Ltd.
Trade Composition Pty., Ltd.
Pyrmont, New South Wales
Dalley, Middleton, Moore Pty., Ltd.
Sydney, New South Wales
Adtype Photolettering & Photosetting
Smith & Miles Ltd.
TypoGraphics Communications Pty., Ltd.
H. A. Viles Pty., Ltd.

BELGIUM
Brussels
Graphiservice SPRL

GERMANY
Dusseldorf
Manfred Leyhausen Type Service
Wiesbaden
Typo Bach Kg

ENGLAND
London
Wordsworth Typesetting Limited

JAPAN
Tokyo
The Kazui Press
Typro, Inc.

NEW ZEALAND
Auckland
Auckland Typographic Services, Ltd.
Christchurch
The Express Typesetting Service, Ltd.

NICARAGUA
Managua
Gurdian S.A. de Impresiones

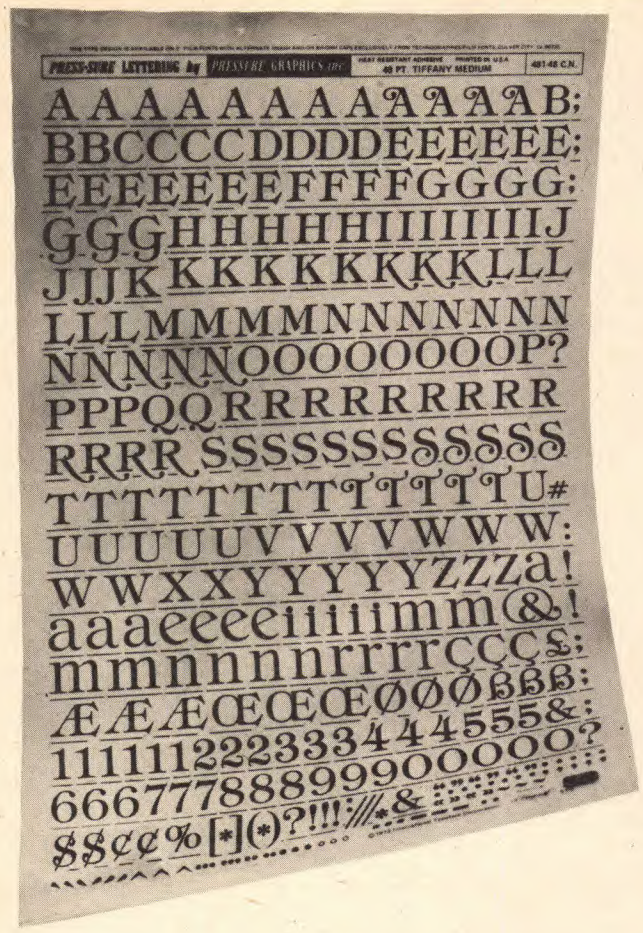
SWEDEN
Solna
Typografen AB

SWITZERLAND
Basel
Werner Affolter Photosetting-Reprotechniques

International Typographic Composition Association, Inc.
Charles W. Mulliken, *Executive Secretary*
2233 WISCONSIN AVENUE, N.W., WASHINGTON, D.C. 20007 (202) 965-3400

Burns & Cooper Limited has become Burns, Cooper, Donoahue, Fleming & Company Limited.

Designers & Consultants at 96 Bloor Street West, Toronto, Canada. Telephone 964-3818



Unbelievable!
But True!

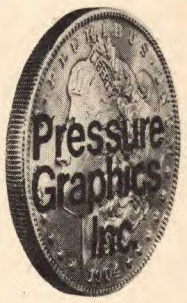
a LARGE 10"x 15" sheet DRY TRANSFER LETTERING

$1.00

Buy Direct and Save!

This sheet is comparable to brands selling for $3.50 - $4.00 and $4.58 per sheet. Sharp clear printing (suitable for reproduction) and a heat resistant adhesive compliment our Unbelievable low price. Join the thousands of satisfied customers already using "PRESS-SURE LETTERING". Available only from PRESSURE GRAPHICS (not available through dealers), so write for free samples and complete typeface listing.....

Pressure Graphics, Inc.
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900



Lou Lepis joins Ad Agencies & Headliners

Ad Agencies & Headliners is proud to announce that Louis W. Lepis has joined its staff as director of graphics.

Mr. Lepis comes to AA&H from McCann-Erickson, Inc., where he was vice-president, director of typography. Mr. Lepis came to McCann in 1960 as assistant director of typography and became director in 1968.

Mr. Lepis is a graduate of Pratt Institute, past president and chairman of The Type Director's Club of New York City. He has been the recipient of many prestigious awards for typographic excellence from his peers in the Art Director's Club and The Type Director's Club.

AA&H welcomes Mr. Lepis to the staff, for he will be a valuable addition to the Company policy of offering clients the finest of professional typographical service.

AA&H

Advertising Agencies' Service Company, Inc. & Headliners
216 East 45 Street, N.Y.C. 10017/687-0590/697-4820

The Finest in Typography and Process Lettering

Fill Out This Coupon and send it to the best typographer in San Luis Obispo!

Tintype Graphic Arts
serves the West with V-I-P typography, display type,
and complete camera services. We're much more than a "typesetter."
Send us your name
and we'll send you a plethora of typographic literature
including our "Unofficial Type Catalog"

Name _____

Firm _____

Address _____

City _____

State _____ Zip _____

Tintype Graphic Arts
798 Santa Rosa Street, San Luis Obispo, California 93401 805/544/9789

Birmy can help save America from New York.

A lot of people in this business keep repeating the cliche that typography begins and ends in New York.

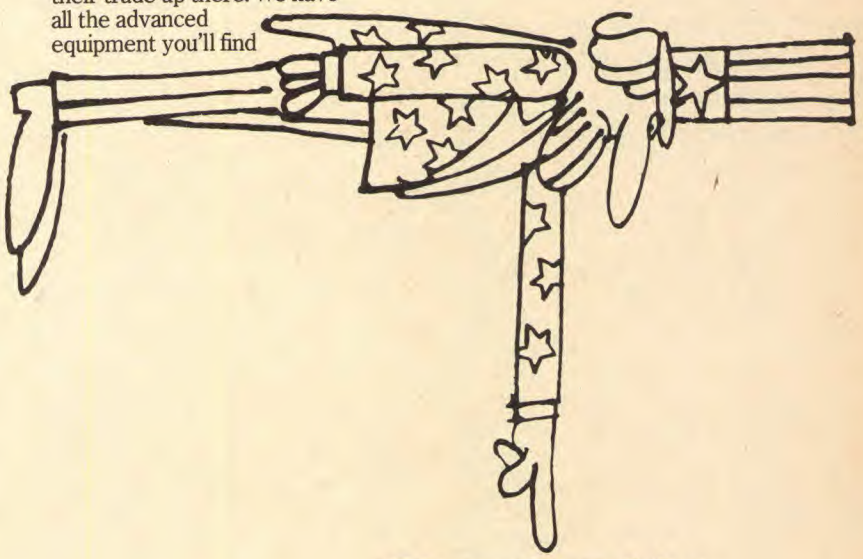
And so, a lot of otherwise smart people from all over the country—including New York—keep right on paying those outrageous New York prices for type, when they can get the same type, same quick service and the same standards of excellence at prices so much lower they could make you laugh. Or cry.

You see, Birmy in Miami has craftsmen who rank with any in New York, because many of them learned their trade up there. We have all the advanced equipment you'll find in New York, from the new Mergenthaler to a computerized system for editing tapes. (We set National Airlines' Annual Report—including revisions—in one day, and saved them money.)

What we don't have is huge labor problems, impossible salary demands, rent that'd choke a Rockefeller, 3 hour lunches and six different kinds of taxes.

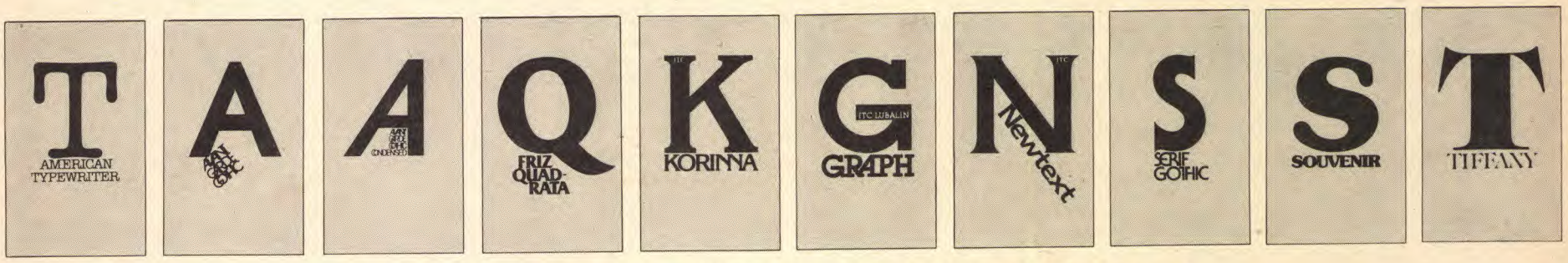
So we don't have to charge you New York prices for type and service that's every bit as good as New York.

If you have any questions, give us a call. (305) 633-5241. There's someone here 24 hours a day.



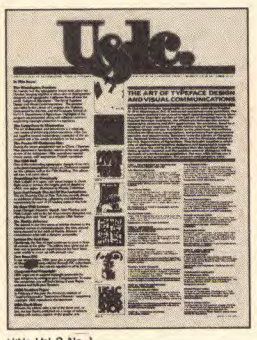
Birmy Graphics
2244 N.W. 21 Terrace, Miami, Florida 33142

ITC BOOKLETS FOR SALE



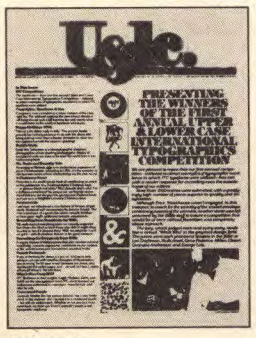
U&LC BACK COPIES FOR SALE

U&lc, Vol. 1, No. 3


U&lc, Vol. 2, No. 1

U&lc, Vol. 2, No. 2

U&lc, Vol. 2, No. 3


U&lc, Vol. 2, No. 4

U&lc, Vol. 3, No. 1

Qty.		Unit Price	Total
	ITC BOOKLETS:		
_____	American Typewriter	75¢	_____
_____	Avant Garde Gothic	75¢	_____
_____	Avant Garde Gothic Cond.	75¢	_____
_____	Friz Quadrata	75¢	_____
_____	Korinna	75¢	_____
_____	Lubalin Graph	75¢	_____
_____	Newtext	75¢	_____
_____	Serif Gothic	75¢	_____
_____	Souvenir	75¢	_____
_____	Tiffany	75¢	_____
	U&lc BACK COPIES:		
_____	U&lc, Vol. 1, No. 3	$1.50	_____
_____	U&lc, Vol. 2, No. 1	$1.50	_____
_____	U&lc, Vol. 2, No. 2	$1.50	_____
_____	U&lc, Vol. 2, No. 3	$1.50	_____
_____	U&lc, Vol. 2, No. 4	$1.50	_____
_____	U&lc, Vol. 3, No. 1	$1.50	_____
		Total order	_____
		Add postage for booklets only	50
		New York residents add state sales tax	_____
		Remittance enclosed	_____

These handsomely designed, colorful ITC specimen booklets and back copies of U&lc are available for your personal use and collection. To obtain them, just complete this order form and mail it to us. All orders must be accompanied by a remittance. No CODs, or purchase orders without remittances, can be handled. Please make checks payable to ITC.

International Typeface Corporation
216 East 45th Street, New York, N.Y. 10017

Name _____

Company _____

Title _____

Street Address _____

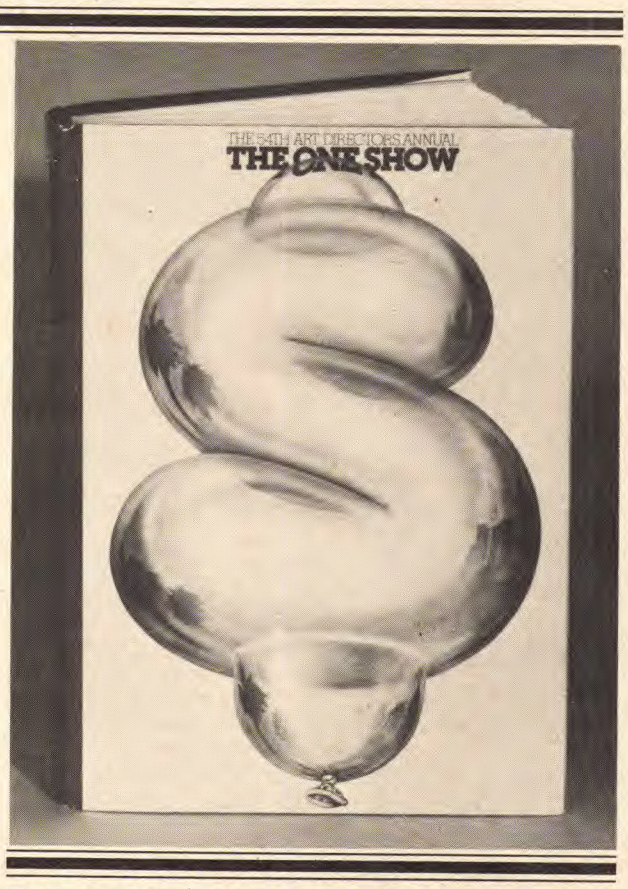
City _____

State _____ Zip Code _____

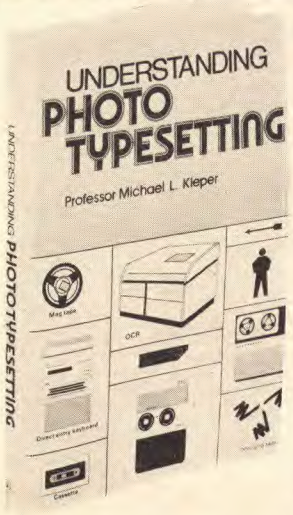
Country _____

U&LC BOOK SHOP

Eight new books are offered in this edition of your U&lc Book Shop. They are: #134—Erté; #135—Erté—Things I Remember; #136—Erté; #137—Erté Fashions; #138—Design Concept Realisation; #139—Graphis Posters; #140—Art Director's Index To Photographers No. 4; #141—Understanding Phototypesetting. Every book listed here was carefully reviewed by U&lc editors to bring you the best of the current crop on a wide range of subjects.



#123 – The 54th Annual of Advertising, Editorial & Television Art & Design with the 15th Annual Copy Awards. This is the complete visual record of the combined Art Directors Club and Copy Club shows, the most influential competition in the communication arts. It is at once an unequalled idea source and a record of the best art, design and copy, internationally, in a wide variety of media including print, radio and TV commercials, editorial, covers, sales promotion and graphic design, art, photography, and film. This is really two books in one: The One Show International Advertising Awards and The One Show International Editorial and Graphic Design Awards. Beautifully designed and produced. 800 pages. 8½x11. Over 1000 entries. 32 full color pages. $25.00.

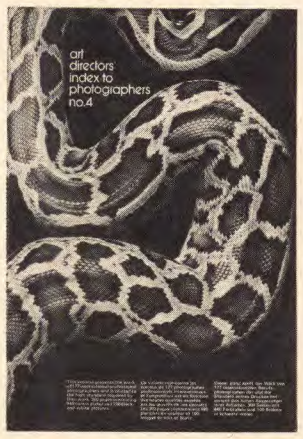


#141—Understanding Phototypesetting by Michael L. Kleper

Oriented to the needs of buyers, specifiers, designers and editors. Of great value to those new to the field but also useful to plant managers and department heads in printing plants and advertising and promotion offices. Explains what phototypesetting is, what it can do. Starts with basic typographic information, moves through the full range of today's photo electronic methods and equipment.

166 pages. 7¼ x 10¼. $24.50.

#140—Art Director's Index to Photographers No. 4



The work of 177 top professional photographers from around the world (40 American) in 440 high fidelity color plates and 100 b/w pictures. A treasure trove of creative ideas. Lists addresses, phone numbers of photographers and agents. Includes multilingual biographies. Photographers' showings are grouped by country, 14 countries being represented. Slip case.

300 pages. 9 x 12½. $39.95

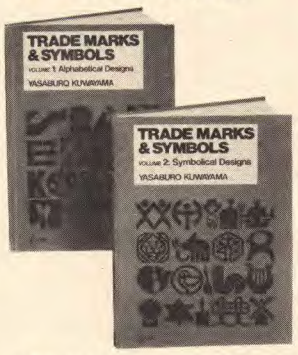
#103—Production for the Graphic Designer By James Craig

Written by a designer for the designer. Covers typesetting,

printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.

208 pgs. 8½ x 11. Over 400 illustrations. $18.50.

#104 and #105—Trade Marks & Symbols By Yasaburo Kuwayama



Volume I shows over 1500 alphabetical designs from around the world. Indices list company names, type of industry, product or service, and designer. Historical review of marks in the West and in Japan, their varieties, roles, formative components. Volume II is similarly indexed, reviews changing of marks with the times, similarities, design competitions, and illustrates over 1500 symbolical designs in 25 categories.

Each volume 7 x 10, 228 pgs.

No. 104—Vol. 1 Alphabetical Designs. $9.95.

No. 105—Vol. 2 Symbolical Designs. $9.95.

#106—Packaging By Robert G. Neubauer

A definitive study of the art of packaging. Tells how to make the package a more effective means of communication, analyzes current trends, dis-

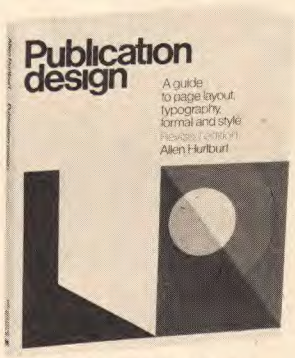
cusses elements required to make the package sales effective, describes package characteristics and functions.

Available—July 1, 1976.

208 pgs. 8¾ x 10¾. 253 b/w photos, 33 color. $22.50.

#107—Publication Design By Allen Hurlburt

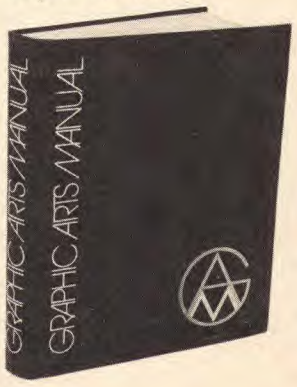
A guide to page layout, typography, format, and style by an internationally recognized authority. Basic ideas and current techniques of top designers as well as the process of publication design with full coverage of the design elements; a technical section on color, typography, and production technique and a



history of magazine design from the 1920s. Paperback.

138 pgs. 8¾ x 9½. $8.95.

#111—Graphic Arts Manual Edward M. Gottschall, Executive Editor Michael Bruno, Paul Doebler, Editorial Consultants

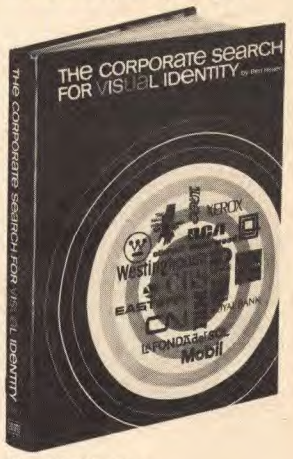


This is the most complete, most up-to-the-minute, most authoritative, most useful compendium of information on all phases of graphics arts production. Top authorities on typography, art and copy preparation, photography and processing, platemaking, printing processes, binding, finishing methods, paper and other printing surfaces, and inks make this a unique reference work. Back-of-book matter includes bibliography, index, classified source of supply directory, data on trade practices and legal matters, and more. Available May 15.

850 pgs. 8½ x 11. $43.50.

#114—The Corporate Search for Visual Identity By Ben Rosen

A comprehensive and penetrating analysis of corporate symbolism. Explains the graphic thinking behind packages, interior design, display, logos, etc, of 15 top corporations and tells why each is



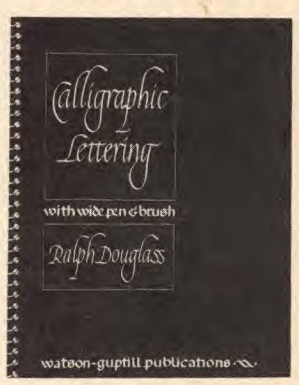
highly effective.

259 pgs. 9 x 12. 250 illustrations. $20.00.

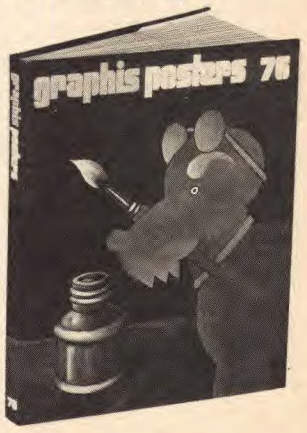
#112—Calligraphic Lettering, 3rd Ed. By Ralph Douglass

A basic introduction to the tools, techniques, historic and contemporary styles. All hand lettered. Spiral bound.

112 pgs. 7⅞ x 10¼ $7.95.



#139—Graphis Posters Ed. Walter Herdeg

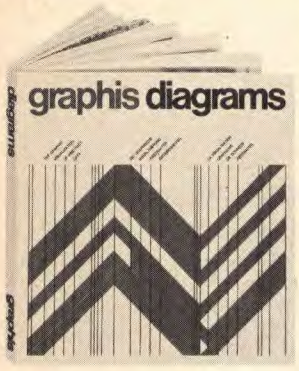


The best current advertising, cultural, social, and decorative posters from 34 countries. A visual anthology of value to all in communication – not just designers. Large illustrations beautifully printed in b/w and full color.
220 pages. 9½ x 12. $35.00.

#138—Design Concept Realisation by Wolfgang Schmittel
The internationally recognized industrial design concepts of Braun, Citroen, Miller, Olivetti, Sony, and Swissair. Covers product, advertising, and corporate graphics and

traces concepts through design and execution. Heavily illustrated, much full color.
228 pages. 10¼ x 10¼. $42.50.

#121—Graphis/ Diagrams—1974-75 Ed. Walter Herdeg

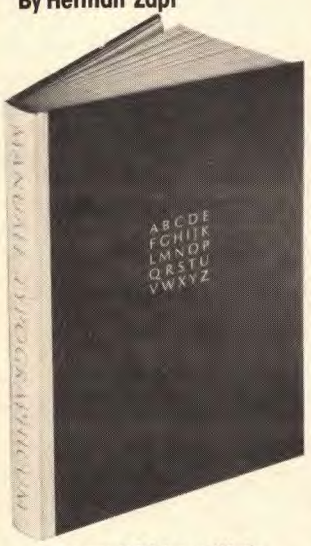


Proven techniques for combining legibility of information with aesthetically satisfying solutions. Covers statistical, comparative diagrams such as charts, graphs, tables, flow diagrams, organization and time charts; diagrams visualizing functions; tabulations, timetables, etc.
184 pages. 9¼ x 9⅜. $24.50.

#127—Illustrators 16 Ed. Walter Brooks for the Society of Illustrators

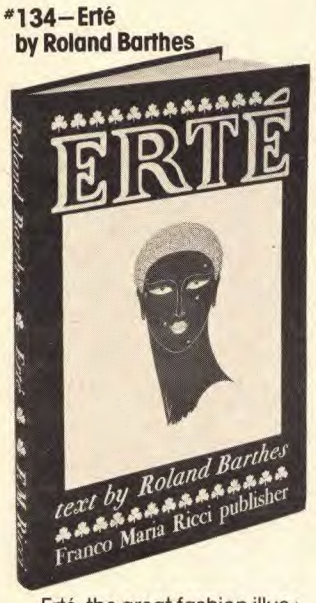
Deservedly, these annuals have become the standard visual reference and idea source for what is best in book, editorial, institutional, and advertising illustration in America. Some 515 examples run the gamut of style and technique in print, TV, and film illustration. A full index is supplemented with the addresses of all the artists represented.
9 x 12. $24.50.

#131—Manuale Typographicum By Herman Zapf



Here are 100 beautifully designed pages with quotations from the past and present on types and printing in 16 different languages. English translations and list of authors in the back. Selected and designed by Hermann Zapf, the creator of Optima, Melior, Palatino and many other widely used contemporary typefaces. Stimulating to the eye and the mind.
118 pages. 8½ x 12. $75.00.

#134—Erté by Roland Barthes

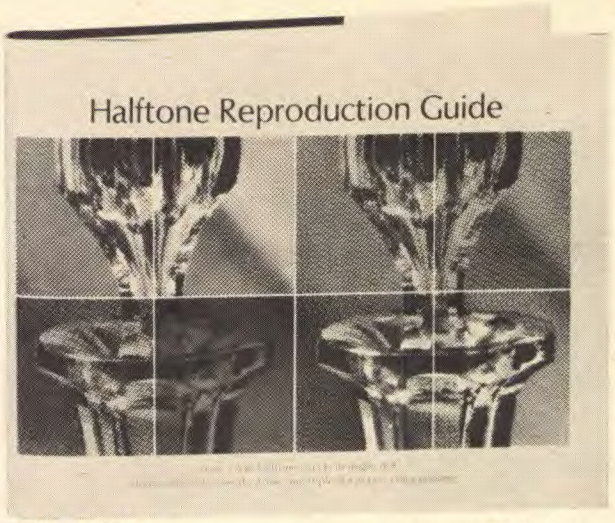


Erté, the great fashion illustrator of the twenties, is represented today in museums and private collections throughout the world. Text appraises Erté and his work. Full color, full page plates include a set of 26 showing Erté's famous alphabet inspired by the female form. First United States edition.
9¼ x 14, silk cover, gold stamped, slipcase. All copies are signed and numbered. $100.00.

#135—Erté—Things I Remember
An autobiography. 208 pages. 7 x 9¾. $13.50.

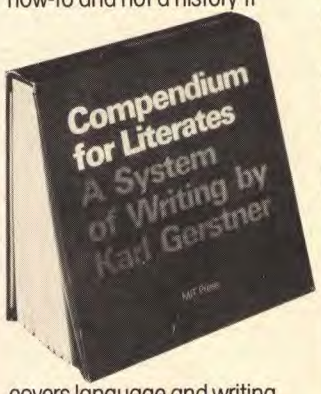
#136—Erté By Charles Spencer
198 pages. 8½ x 11¾. $16.95.

#137—Erté Fashions By Erté
112 pages. 8¾ x 11¾. $10.00.



#129—Halftone Reproduction Guide By Harvey Sternbach
This is a reprint of a most valuable reproduction planning tool. It enables the user to visualize results in two-color printing by showing how a halftone looks when a second color is added by using flat tints, duotones, or triple dot techniques. Tints of 20%, 40%, 60%, and 80% are shown, as are reverse and surprint effects and all on both coated and uncoated paper. 100 colors shown, including the standard AAAA colors. Over 1200 halftone effects.
210 pages. 12x9½. $29.95.

#130—Compendium for Literates By Karl Gerstner
This is a system of writing. It is a thoughtful, provocative, philosophical book, not a how-to and not a history. It

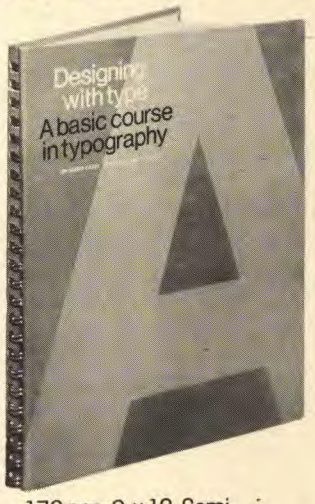


covers language and writing, craft, pictures, function, and expression. Instead of the usual rules and guidelines, this book helps you develop the insight one needs to make sound individual judgments for each lettering/typographic decision. It puts thinking about letterform into a system and thus facilitates analysis whether one is considering handlettering or computer-controlled typography.
180 pgs. 6 x 6. Illustrated. $15.00.

#115—Graphic Design Manual By Armin Hofmann
A methodical approach to design problems taking the reader beyond the pictorial idea to a definitive graphic form language. Progresses from rudiments to complicated processes, providing sound

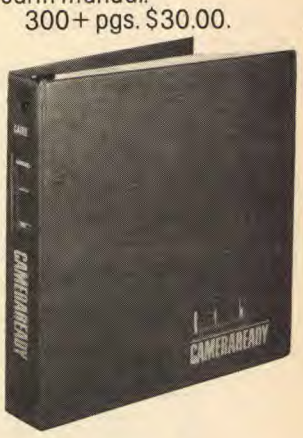
foundation upon which a personal style can be built.
172 pgs. 8¼ x 9¼. $12.95.

#132—Designing With Type By James Craig
Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear, concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter.



176 pgs. 9 x 12. Semi-concealed Wire-O Binding. Glossary. Index. Bibliography. $12.95.

#133—Cameraready By Kenneth Caird
A loose-leaf practical guide aimed at production personnel on technical publications, particularly the in-plant operator who puts together limited-edition, specialized documents. Also useful to their editors and authors. This is a training manual with considerable technical detail. Covers text composition, illustration processing, printing, binding, distribution. Over 300 pages and 400 illustrations including full-size page layouts. Tab indexed, with subject index and many cross references. Includes paper samples and samples of many kinds of forms for production control. Ring binder facilitates updating. A very down-to-earth manual.
300+ pgs. $30.00.



To order any of these books, complete the coupon below or a copy of it and forward it with your check to the address below

Still available:

#101—The 53rd Art Directors Club Annual. $25.00.
#102—Milton Glaser Graphic Design. $30.00.
#113—Top Symbols and Trademarks of the World. 3000 pgs. $135.
#118—Graphis Annual 1974-75. Ed. Walter Herdeg. $37.50.
#124—Photographis '75. Ed. Walter Herdeg. $37.50.
#126—European Illustration '75-'76. Ed. Edward Booth-Clibborn. $37.50.

U&lc Book Shop
216 East 45th Street
New York, N.Y. 10017

Please enter my order for the books whose numbers are circled below:

101 102 103 104 105 106 107 111 112 113 114 115 118 121 123 124
126 127 129 130 131 132 133 134 135 136 137 138 139 140 141

Enclosed is my check for $_____. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%.

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

Please Print

U&lc. BOUTIQUE

U&lc, GREEN ON WHITE

LOVE, RED ON WHITE

PEACE, PURPLE ON WHITE

JOY, OCHRE ON WHITE

GO TO HELL, RED ON WHITE

1776-1976, RED AND BLUE ON WHITE.

AVANT GARDE, BLACK ON WHITE

These T-shirt designs are by Herb Lubalin and Tom Carnase. Shirts are 50% polyester, 50% cotton, have a heavy quality feel and interlocked stitch for smart bodyfit; high, set-on collar; short sleeves; hemmed cuff. Designs and fabrics are washable, colorfast. Shrinkage, 3-5%. Continental T-style with quarter sleeve, tapered body in Women's Jr. sizes: S(5-7), M(9-11), L(13-15), XL(17-19). Men's sizes: S(34-36), M(38-40), L(42-44), XL(46-48).

OH! AH! BLACK ON WHITE (FRONT AND BACK)

ORDER FORM: (PLEASE ENTER QUANTITY IN APPROPRIATE BOXES)

	WOMEN'S JR. S	M	L	XL	MEN'S S	M	L	XL	ITEM TOTAL
U&lc @ $7.00									$
JOY @ $7.00									$
PEACE @ $7.00									$
LOVE @ $7.00									$
1776/1976 @ $10.50									$
GO TO HELL @ $7.00									$
AVANT GARDE @ $7.00									$
OH! AH! @ $10.50									$
								Sub Total	$
								New York State residents, please add sales tax	$
Postage and mailing: US and Canada please add $1 for first shirt, 50¢ for each additional shirt. Foreign countries add $3 for first shirt and $1 for each additional.									$
								Total of check enclosed	$

Please make checks payable to: U&lc Boutique
Mail order form and check to:
U&lc Boutique
216 East 45th Street, New York, N.Y. 10017

SHIP TO: (PLEASE PRINT)

NAME

STREET ADDRESS

CITY STATE ZIP

COUNTRY

Please allow up to six weeks for delivery.

MOVING? CHANGE OF ADDRESS: SEND THIS LABEL (OR COPY OF IT) WITH YOUR CORRECTIONS TO: **U&LC 216 EAST 45 STREET NEW YORK N.Y. 10017**